

















BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

THE FIVE ACT STRUCTURE IN THE THIRTY-SEVEN PLAYS  
OF WILLIAM SHAKESPEARE

submitted by

Alta Irene Carswell

(A.B., Wellesley College, 1916)

In partial fulfilment of

requirements for

the degree of Master of Arts

1920

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Shakespeare, Wm - 1654-1616 - Stage presentation









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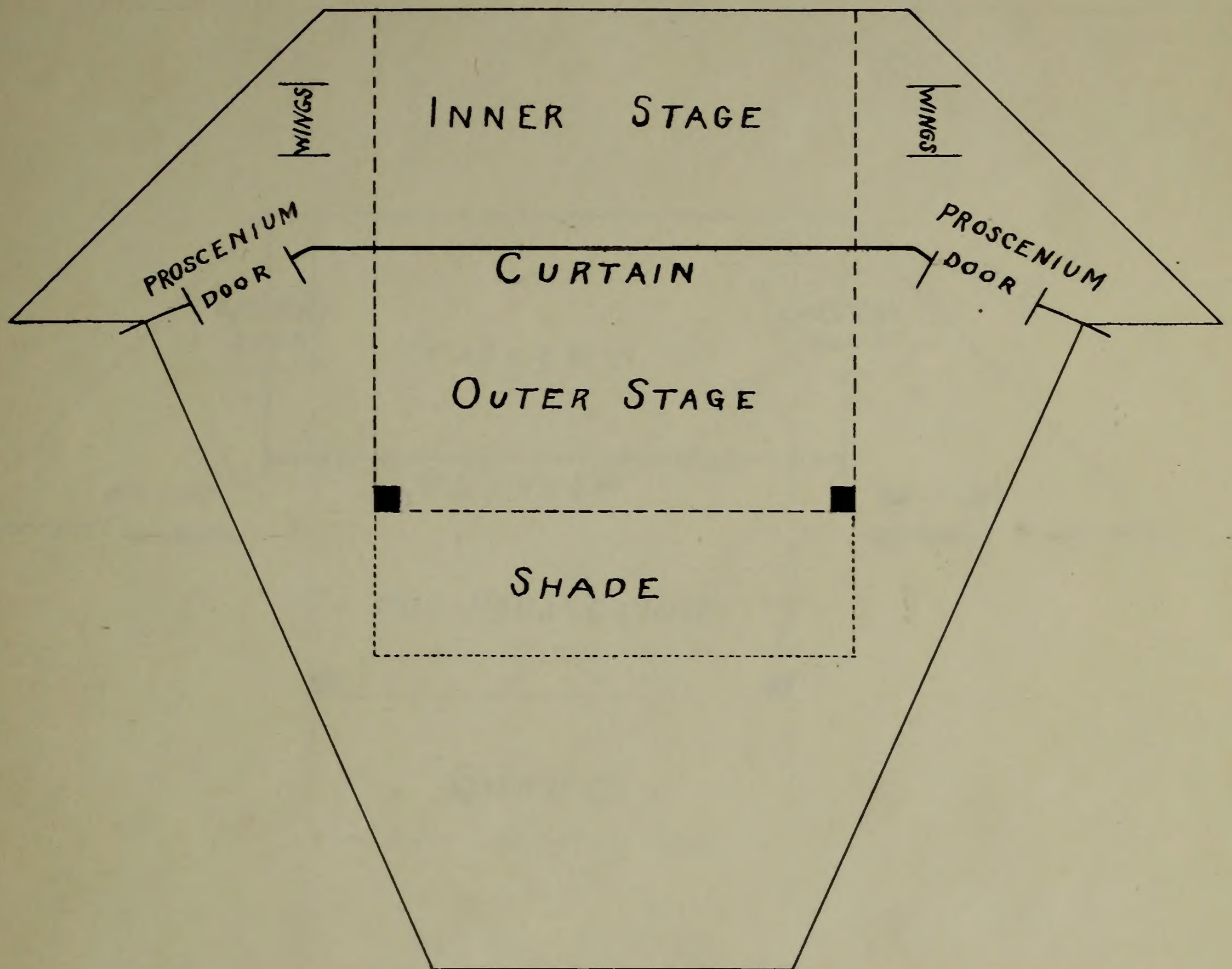
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# SHAKESPEARIAN STAGE

FROM ALBRIGHT'S "SHAKESPEARIAN STAGE"

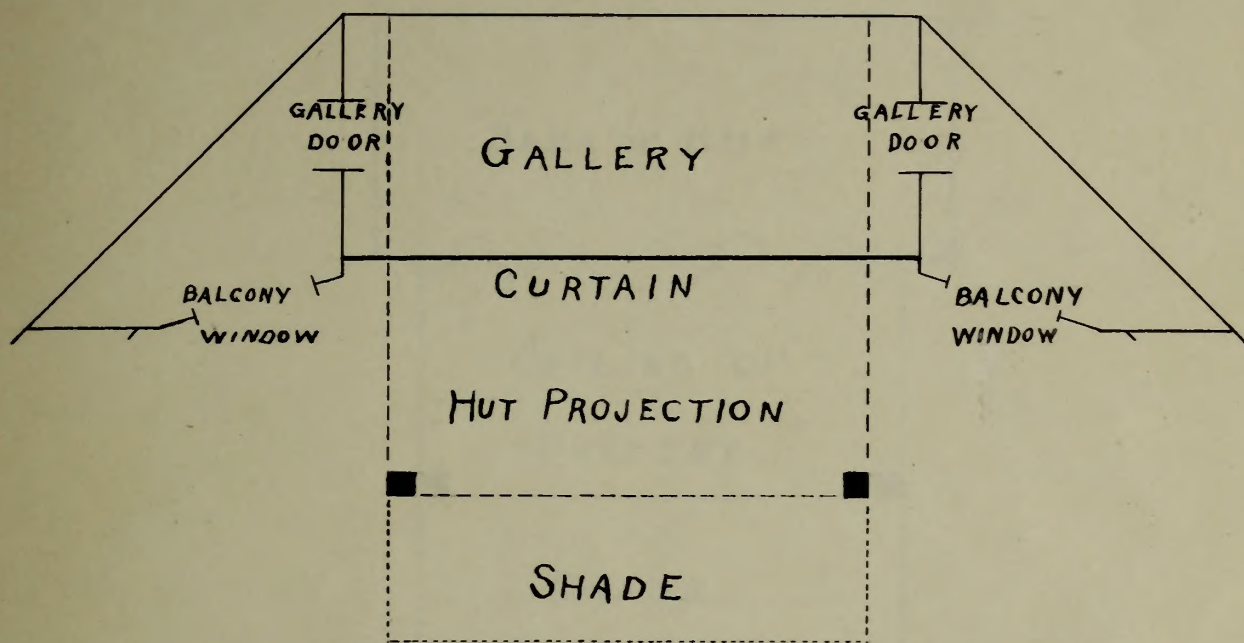


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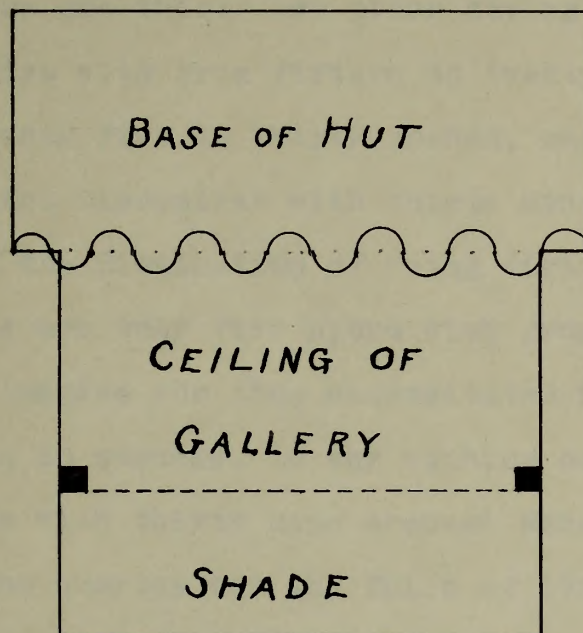




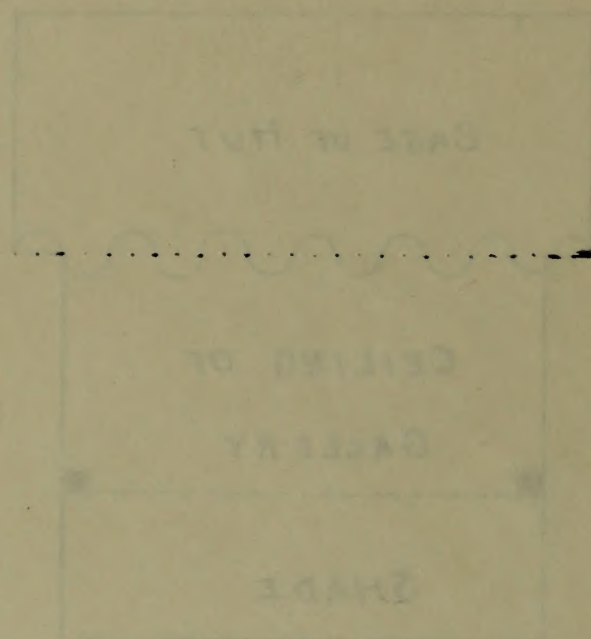
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HEAVENS



HEAVENS



## INTRODUCTION TO THE THIRTY SEVEN PLAYS, STAGED.

The question of the division of the plays of William Shakespeare into acts and scenes has arisen out of the study of the old Elizabethan stage. Modern producers of plays by Shakespeare are confronted with the many act divisions and sub-divisions, so that if a play is presented entirely, the actual time necessitated by the constant change of scenery is between four and five hours. Comparing the thirty seven plays of Shakespeare as to the number of scenes, one is surprised to find that there are thirty two plays having over fifteen scenes; twenty five with from fifteen to twenty five scenes, six with from twenty five to thirty scenes, and the notable case of "Antony and Cleopatra" with thirty nine scenes. "Love's Labour Lost" has the distinction of being divided into nine scenes, and there are only five plays with from nine to fifteen scenes. Imagine the time necessitated in staging even nine changes in scenery, to say nothing of that required in presenting one with thirty nine scenes! Moreover a careful examination of the quartos and the folio of 1623 has brought to light certain interesting facts about the act and scene divisions. However it must not be forgotten that the quartos and the folios differ, and that the folio of 1623 has experienced the touch of editor's hands, and various authors. # There are seventeen plays in the folio of 1623 with the act divisions marked; fourteen plays with act and scene divisions marked,

# LOUNSBURY, THOMAS R. "The text of Shakespeare." New York. Charles Scribner's Sons. 1906. Chapter III.







and six, one of which is "Antony and Cleopatra", with no act and scene divisions.

Another consideration that must be taken into account is Shakespeare's audience. If one has ever tried to stand during a Symphony concert, one may come nearer to appreciate the physical feeling of standing during one of Shakespeare's plays. A person who stands through a Symphony concert generally is a great lover of music; but a person who stood in the pit of the old Elizabethan theatres was there to be entertained, and not made impatient by the constant shifting of scenery. Would the jostling groundlings have remained through the presentation of "Romeo and Juliet" or "Julius Caesar", "King Lear" or "Macbeth"--all with more than twenty scene changes? Is it possible then, to cancel this delay, to disregard the act and scene divisions, thus eliminating some two hours in time, and holding the attention and good will of a varied audience? The task of this thesis is to prove, that by the use of the Shakespearian stage, the thirty-seven plays may be presented without act and scene divisions.

It is a fact that a play of Shakespeare, for example, "As You Like It", can be read through, before an audience, in a hall of moderate size, without act and scene divisions in approximately three hours. # This is a sensible length of time, and one in which we can imagine the audience of Shakespeare standing, witnessing the continuous progression of scene to scene throughout the whole play. It therefore remains for me to stage the thirty-seven plays of Shakespeare without a break, and the thesis is proved.

#ROBERT H. BURNHAM Professor of Dramatic Training--Emerson College, Boston, Massachusetts.







Let us review from Professor Victor E. Albright's book on "The Shakespearian Stage", the physical structure of the stage itself. The lower stage was divided into two parts: the outer stage of considerable size, entered upon by two doors, usually known as proscenium doors, and the inner stage, closed from the outer stage by movable curtains. The upper stage was composed of a gallery over the inner stage with two entrances to the gallery. Over both proscenium doors appear windows. Above the gallery room is what is called the "hut", which projects out over the outer stage. The curtained inner stage contained properties, and had curtains enclosing a space of sufficient size to conceal a person as large as Falstaff or a trunk, or such hidden properties as the three caskets. Moreover, there were curtains to conceal or discover persons in bed; bed curtains, so called. The outer stage was used without properties and for conversational scenes, and the proscenium doors as entrances and exits for the outer stage, being open or closed as the scene demanded. The gallery served where a parley took place between those on the outer stage and those on the walls of the city. The balcony windows above the proscenium doors were used as bedroom windows. The outer stage, the inner stage and gallery contained traps, and the hut, machinery to allow for ascensions and descensions over the outer stage and the gallery.

Let us proceed to the principles governing the use of this physical stage, as applied to any of the Shakespeare plays. The outer stage has no properties, or set pieces of any kind. It may be used for a scene in the hall of a castle, a room in the palace, or a battle field, a street, outside a city wall, or a located house, if these scenes do not require properties. The headings of







the scenes in a play are often misleading,—a room in the palace—whereas in reality and with a knowledge of the outer stage, this scene is played without properties. Many scenes will be found where there are no properties mentioned, or any clue to be found in the text as to where the scene may be placed. Such are considered conversational scenes, or explanatory scenes, and are to be acted only on the outer stage. Therefore the general rule is that the outer stage is used for all scenes where no properties are required, disregarding the scene headings, and following the text closely. The proscenium doors are used by the actors to enter and leave the stage. They are usually open during a street scene, or a battle scene. One may be closed and represent a house, or both may be closed during a conversational scene headed "a room in the palace", or "a hall in the palace". The proscenium doors may also be used as entrances to a city, and as the text directs may be closed or open. Between the outer and inner stage are movable curtains. These are closed during an outer scene, and are open during an inner-outer scene. They can be opened while a scene is going on, on the outer stage, for the purpose of disclosing someone on the inner stage, or they may be closed while a scene is in progress during an inner-outer scene, the actors may come forward and continue their conversation on the outer stage, thus giving time for scene changes on the inner stage, # when there is a succession of scenes requiring different properties. The inner stage has located properties, as for example room or hall scenes, with such furniture as table, chairs, stools, throne, a bed—

#THORNDIKE, ASHLEY H. "Shakespeare's Theatre." New York.

Mac Millan Company, 1916. p. 107.







if a bedroom scene- a bar- if a courtroom scene; scenes of nature, with trees, rocks, bushes, benches, grass; and temple or church scenes with altars or tombs. Where there is in the text the least hint of a property as for example, "Sit, down", a chair is inferred, and a propertied scene demands the inner stage setting. When the curtain is open, the action of the play covers the inner stage and the outer stage the actors coming forward in full view and hearing of the audience. By means of this curtain, scenes may alternate from a battlefield to a room in a palace, or from a street scene to a bedroom scene without the loss of a minute, and without the delay of scene shifting in our modern theatres. The balcony or gallery is comparable to the walls of a city or the walls of a castle, and here are enacted all parleys between those on the outer stage and those within a city or castle. The balcony room may be used as a prison room; and the balcony windows for the second story windows of a house. The hut has machinery for allowing ghosts, or gods to ascend or descend to the upper or lower stage, and the outer, inner and balcony stages have traps from which people may arise or descend, or properties may be concealed.

With these simple principles in mind, it is an easy matter to follow word for word the thirty-seven plays of Shakespeare, and present each scene as on the outer stage, inner-outer stage, or balcony. Each scene is divided into three parts: a, b, and c. After (a) is found the headings of acts and scenes of any modern edition of Shakespeare. Under (b) will be found all references to the physical part of the stage; whether the curtains are closed or open, proscenium doors open or closed, balcony windows or hut or floor traps used. Also (b) notes whether the text gives







any tangible references to properties, and if not, whether from the conversation, inference places a scene on the inner-outer stage. (c) quotes any references from the text found to aid in locating a scene or group of scenes. The actual presentation of thirty-seven plays of Shakespeare with all stage directions follow. The careful examination needed to thus stage these plays has led me to say that without doubt they were acted without any break whatsoever. Following the rules of the alternation of scenes, and the use of the various parts of the Elizabethan stage, the thirty-seven plays of Shakespeare can be acted without regard for act and scene divisions.





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ALL'S WELL THAT ENDS WELL.

Act I.

Scene I.

- a. Rousillon. A room in the Countess's Palace.
- b. No properties mentioned; needed: chairs, table.
- c. Text: devoid of references.

Action on Inner-Outer Stage.

Scene II.

- a. Paris. A room in the King's Palace.
- b. No properties mentioned; needed: same as in scene I.
- c. Text: devoid of references.

Action on Inner-Outer Stage.

Scene III.

- a. Rousillon. A room in the Countess's Palace.
- b. No properties mentioned; needed: same as in scene I.
- c. Text: devoid of references.

Action on Inner-Outer Stage.

Act II.

Scene I.

- a. Paris. A room in the King's palace.
- b. No properties mentioned; needed: same as in act I.
- c. Text: devoid of references.

Action on Inner-Outer Stage.

ALL'S WELL THAT ENDS WELL.

Act I.

Scene I.

- a. Hostess. A room in the Countess's Palace.
- b. No properties mentioned; needed: chairs.
- c. Table.
- d. Text: devoid of references.

Action on Inner-Outer Stage.

Scene II.

- a. Paris. A room in the King's Palace.
- b. No properties mentioned; needed: same as in
- c. scene I.
- d. Text: devoid of references.

Action on Inner-Outer Stage.

Scene III.

- a. Hostess. A room in the Countess's Palace.
- b. No properties mentioned; needed: same as in
- c. scene I.
- d. Text: devoid of references.

Action on Inner-Outer Stage.

Act II.

Scene I.

- a. Paris. A room in the King's Palace.
- b. No properties mentioned; needed: same as in
- c. scene I.
- d. Text: devoid of references.

Action on Inner-Outer Stage.



## Scene II.

- a. Rousillon. A room in the Countess's palace.
- b. No properties mentioned; needed: same as in act I.
- c. Text: devoid of references.

Action on Inner-Outer Stage.

## Scene III.

- a. Paris. A room in the King's palace.
- b. No properties mentioned; needed: same as in act I.
- c. Text: devoid of references.

Action on Inner--Outer Stage.

## Scene IV.

- a. The same. Another room in the palace.
- b. No properties mentioned; needed: same as in act I.
- c. Text: devoid of references.

Action on Inner-Outer Stage.

## Scene V.

- a. Another room in the same.
- b. No properties mentioned; needed: same as in act I.
- c. Text: devoid of references.

Action on Inner-Outer Stage.

## Act III.

## Scene I.

- a. Florence. A room in the Duke's palace.
- b. No properties mentioned; needed: same as in act I.

## Scene II.

- a. Mountain. A room in the Duchess's palace.  
b. No properties mentioned; needed: same as in

set I.

c. Text: devoid of references.

Action on Inner-Outer Stage.

## Scene III.

- a. Palace. A room in the King's palace.  
b. No properties mentioned; needed: same as in

set I.

c. Text: devoid of references.

Action on Inner-Outer Stage.

## Scene IV.

- a. The same. Another room in the palace.  
b. No properties mentioned; needed: same as in

set I.

c. Text: devoid of references.

Action on Inner-Outer Stage.

## Scene V.

- a. Another room in the same.  
b. No properties mentioned; needed: same as in

set I.

c. Text: devoid of references.

Action on Inner-Outer Stage.

## Act III.

## Scene I.

- a. Florence. A room in the Duke's palace.  
b. No properties mentioned; needed: same as in

set I.



c. Text: devoid of references.

Action on Inner-Outer Stage.

Scene II.

a. Rousillon. A room in the Countess's palace.

b. No properties mentioned; needed: same as in  
act I.

c. Text: devoid of references.

Action on Inner-Outer Stage.

Scene III.

a. Florence. Before the Duke's palace.

b. No properties mentioned; none needed. Curtains  
closed; proscenium doors closed.

c. Text: devoid of references.

Action on Outer Stage.

Scene IV.

a. Rousillon. A room in the Countess's palace.

b. No properties mentioned; needed: same as in  
act I.

c. Text: no references.

Action on Inner-Outer Stage.

Scene V.

a. Without the walls of Florence.

b. No properties mentioned; none needed. Curtains  
closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

Scene VI.

a. Camp before Florence.





b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

Scene VII.

a. Florence. A room in the Widow's house.

b. No properties mentioned; needed: chairs, possibly a table. Curtains open; proscenium doors closed.

c. Text: devoid of references.

Action on Inner-Outer Stage.

Act IV.

Scene I.

a. Without the Florentine camp.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: "First Lord. He can come no other way, but by this hedge corner. When you sally upon him, speak what terrible language you will." " A short alarum within."

Action on Outer Stage.

Scene II.

a. Florence. A room in the Widow's house.

b. No properties mentioned; needed: chairs, possibly a table. Curtains open: proscenium doors closed.





c. Text: no references.

Action on Inner-Outer Stage.

Scene III.

a. The Florentine camp.

b. No properties mentioned; none needed. Curtains closed: proscenium doors closed.

c. Text: devoid of references.

Action on Outer Stage.

Scene IV..

a. Florence. A room in the Widow's house.

b. No properties mentioned; needed chairs, Same as scene II. Curtains open; proscenium doors closed.

c. Text: devoid of references.

Action on Inner-Outer Stage.

Scene V.

a. Rousillon. A room in the Countess's palace.

b. No properties mentioned; needed: same as in scene IV.

c. Text: devoid of references.

Action on Inner-Outer Stage.

Act V.

Scene I.

a. Marseilles. A street.

b. No properties mentioned; none needed. Curtains closed. Proscenium doors open.

c. Text: no references.

Action on Outer Stage.

c. Text: no references.

Action on Inner-Outer Stage.

Scene III.

a. The Mortal's camp.

b. No properties mentioned; none needed. Curtains

closed; props remain doors closed.

c. Text: devoid of references.

Action on Outer Stage.

Scene IV.

a. Mortal's. A room in the Widow's house.

b. No properties mentioned; needed chairs.

Same as scene II. Curtains open; props remain

doors closed.

c. Text: devoid of references.

Action on Inner-Outer Stage.

Scene V.

a. Mortal's. A room in the Countess's house.

b. No properties mentioned; needed: same as in

scene IV.

c. Text: devoid of references.

Action on Inner-Outer Stage.

Act V.

Scene I.

a. Mortal's. A street.

b. No properties mentioned; none needed. Curtains

closed. Props remain doors open.

c. Text: no references.

Action on Outer Stage.



## Scene II.

- a. Rousillon. The inner court of the Countess's palace.
- b. No properties mentioned; none needed. Curtains closed: proscenium doors closed.
- c. Text: conversational scene.

Action on Outer Stage.

## Scene III.

- a. The same. A room in the Countess's palace.
- b. No properties mentioned; needed: chair for King; stools. Curtains opened.
- c. Text: no references.

Action on Inner-Outer Stage.

Note: Twenty-three scenes.

This play, in the folio of 1623, was divided into acts.

Scene II.

a. Reunited. The inner court of the Countess's

palace.

b. No properties mentioned; none needed. Curtains

closed; presidential doors closed.

c. Text: conversational scene.

Action on Outer Stage.

Scene III.

a. The same. A room in the Countess's palace.

b. No properties mentioned; needed: chairs for

king; stools. Curtains opened.

c. Text: no reference.

Action on Inner-Outer Stage.

Note: Twenty-three scenes.

This play in the folio of 1583, was divided

into acts.



## ANTONY AND CLEOPATRA.

## Act I.

## Scenes I, II, III.

- a. Alexandria. A room in Cleopatra's palace.
- b. No properties mentioned; needed: room setting.  
Curtains open; proscenium doors closed.
- c. Text: no references.

Action on Inner-Outer Stage.

## Scene IV.

- a. Rome. An apartment in Caesar's house.
- b. No properties mentioned; none needed. Curtains open; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene V.

- a. Alexandria. A room in the palace.
- b. No properties mentioned; needed: room setting.  
of scene I. Curtains open.
- c. Text: no references.

Action on Inner-Outer Stage.

## Act II.

## Scene I.

- a. Messina. A room in Pompey's house.
- b. No properties mentioned; needed: room setting.  
Curtains open; proscenium doors closed.
- c. Text: no references.

Action on Inner-Outer Stage.

## Scene II.

- a. Rome. A room in the house of Lepidus.

## ANTONY AND CLEOPATRA.

Act I.

Scenes I, II, III.

- a. Alexandria. A room in Cleopatra's palace.  
 b. No properties mentioned; needed: room setting.  
 Curtains open; procenium doors closed.  
 c. Text: no references.

Action on Inner-Outer Stage.

Scene IV.

- a. Rome. An apartment in Caesar's house.  
 b. No properties mentioned; none needed. Curtains  
 open; procenium doors closed.  
 c. Text: no references.

Action on Outer Stage.

Scene V.

- a. Alexandria. A room in the palace.  
 b. No properties mentioned; needed: room setting.  
 of scene I. Curtains open.  
 c. Text: no references.

Action on Inner-Outer Stage.

Act II.

Scene I.

- a. Messina. A room in Pompey's house.  
 b. No properties mentioned; needed: room setting.  
 Curtains open; procenium doors closed.  
 c. Text: no references.

Action on Inner-Outer Stage.

Scene II.

- a. Rome. A room in the house of Lepidus.



- b. Same as scene I.
- c. Text: no references.

Action on Inner-Outer Stage.

### Scene III.

- a. The same. A room in Caesar's house.
- b. Same as scene I.
- c. Text: no references.

Action on Inner-Outer Stage.

### Scene IV.

- a. The same. A street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

### Scene V.

- a. Alexandria. A room in the palace.
- b. Same as act I, scene I.
- c. Text: no references.

Action on Inner-Outer Stage.

### Scene VI.

- a. Near Misenum.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open and used for entrances of Pompey and Caesar.
- c. Text: no references.

Action on Outer Stage.

### Scene VII.

- a. On board Pompey's galley, lying near Misenum.
- b. Properties mentioned: chairs; banquet prepared.

b. Same as scene I.

c. Text: no references.

Action on Inner-Outer Stage.

Scene III.

a. The same. A room in Caesar's house.

b. Same as scene I.

c. Text: no references.

Action on Inner-Outer Stage.

Scene IV.

a. The same. A street.

b. No properties mentioned; none needed. Curtains

closed; procenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene V.

a. Alexandria. A room in the palace.

b. Same as act I, scene I.

c. Text: no references.

Action on Inner-Outer Stage.

Scene VI.

a. Near Mithras.

b. No properties mentioned; none needed. Curtains

closed; procenium doors open and used for

entrances of Pompey and Caesar.

c. Text: no references.

Action on Outer Stage.

Scene VII.

a. On board Pompey's galley, lying near Mithras.

b. Properties mentioned: chairs; banquet prepared.



Curtains open; proscenium doors closed.

c. Text: "Sit- and some wine."

Action on Inner-Outer Stage.

### Act III.

#### Scene I.

- a. A plain in Syria.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "On, there; pass along."

Action on Outer Stage.

#### Scene II.

- a. Rome. An ante-chamber in Caesar's house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

#### Scene III.

- a. Alexandria. A room in the palace.
- b. Same as act I, scene I.
- c. Text: no references.

Action on Inner-Outer Stage.

#### Scene IV.

- a. Athens. A room in Antony's house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

#### Scene V.

- a. The same. Another room in the same.

Curtains open; proscenium doors closed.

c. Text: "Sit - and some wine."

Action on Inner-Outer Stage.

Act III.

Scene I.

a. A plain in Syria.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: "On, there; pass along."

Action on Outer Stage.

Scene II.

a. Rome. An ante-chamber in Caesar's house.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene III.

a. Alexandria. A room in the palace.

b. Same as act I, scene I.

c. Text: no references.

Action on Inner-Outer Stage.

Scene IV.

a. Athens. A room in Antony's house.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene V.

a. The same. Another room in the same.



b. Same as scene IV. Proscenium doors used for entrance of Enobarbus and Eros.

c. Text: no references.

Action on Outer Stage.

#### Scene VI.

a. Rome. A room in Caesar's house.

b. No properties mentioned; needed: room setting.

Curtains open; proscenium doors closed.

c. Text: no references.

Action on Inner-Outer Stage.

Action on Inner-Outer Stage.

#### Scene VII.

a. Antony's camp near the promontory of Actium.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

#### Scene VIII.

a. A plain near Actium.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: no references.

Action on Inner-Outer Stage.

Action on Outer Stage.

#### Scene IX.

a. Alexandria. A room in the palace.

b. Same as scene III.

c. Text: "let me sit down."

Action on Inner-Outer Stage.

#### Scene X.

a. Caesar's camp in Egypt.

b. Same as scene IV. Proscenium doors used for entrance

of Enobarbus and Eric.

c. Text: no references.

Action on Outer Stage.

Scene VI.

a. Same. A room in Caesar's house.

b. No properties mentioned; needed: room setting.

Curtains open; proscenium doors closed.

c. Text: no references.

Action on Inner-Outer Stage.

Scene VII.

a. Antony's camp near the promontory of Actium.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

Scene VIII.

a. A plain near Actium.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

Scene IX.

a. Alexandria. A room in the palace.

b. Same as scene III.

c. Text: "let me sit down."

Action on Inner-Outer Stage.

Scene X.

a. Caesar's camp in Egypt.



- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

Scene XI.

- a. Alexandria. A room in the palace.
- b. Same as scene III.
- c. Text: no references.

Action on Inner-Outer Stage.

Act IV.

Scene I.

- a. Caesar's camp at Alexandria.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

Scene II.

- a. Alexandria. A room in the palace.
- b. Same as act I, scene I.
- c. Text: no references.

Action on Inner-Outer Stage.

Scene III.

- a. The same. Before the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors for guards.
- c. Text: no references.

Action on Outer Stage.

Scene IV.

- a. The same. A room in the palace.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

Scene XI.

a. Alexandria. A room in the palace.

b. Same as scene III.

c. Text: no references.

Action on Inner-Outer Stage.

Act IV.

Scene I.

a. Caesar's camp at Alexandria.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

Scene II.

a. Alexandria. A room in the palace.

b. Same as act I, scene I.

c. Text: no references.

Action on Inner-Outer Stage.

Scene III.

a. The same. Before the palace.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors for guards.

c. Text: no references.

Action on Outer Stage.

Scene IV.

a. The same. A room in the palace.



- b. Same as scene II.
- c. Text: no references.

Action on Inner-Outer Stage.

#### Scene V.

- a. Antony's camp near Alexandria.
- b. No properties mentioned; none needed. Curtains closed; proscenium door as entrance to Antony's camp.
- c. Text: no references.

Action on Outer Stage.

#### Scene VI.

- a. Caesar's camp before Alexandria.
- b. Same as scene V, other proscenium door used.
- c. Text: no references.

Action on Outer Stage.

#### Scene VII.

- a. Field of battle between camps.
- b. No properties mentioned; stage between two proscenium doors used for battle field.
- c. Text: no references.

Action on Outer Stage.

#### Scene VIII.

- a. Under the walls of Alexandria.
- b. No properties mentioned. Curtains closed; proscenium doors closed. Balcony for walls.
- c. Text: "We have beat him to his camp".. "Tomorrow, Before the sun shall see us, we'll spill the blood That has today escaped."

Action on Outer Stage.

and Balcony.

h. Same as scene II.

c. Text: no references.

Action on Inner-Outer Stage.

Scene V.

a. Antony's camp near Alexandria.

b. No properties mentioned; none needed. Curtains

closed; proscenium door as entrance to Antony's camp.

c. Text: no references.

Action on Outer Stage.

Scene VI.

a. Caesar's camp before Alexandria.

b. Same as scene V, other proscenium door used.

c. Text: no references.

Action on Outer Stage.

Scene VII.

a. Field of battle between camps.

b. No properties mentioned; stage between two

proscenium doors used for battle field.

c. Text: no references.

Action on Outer Stage.

Scene VIII.

a. Under the walls of Alexandria.

b. No properties mentioned. Curtains closed;

proscenium doors closed. Balcony for walls.

c. Text: "We have sent him to his camp." "Tomorrow,

Before the sun shall see us, we'll spill the blood

That has today escaped."

Action on Outer Stage.

and Balcony.



## Scene IX.

Action on Outer Stage.

a. Caesar's camp.

and Balcony.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors used for guards.

c. Text: "If we be not reliev'd within this hour,

We must return to th' court of guard."

Action on Outer Stage.

## Scene X.

a. Between the two camps.

b. Same as scene VII.

c. Text: no references.

Action on Outer Stage.

## Scene XI.

a. Alexandria. A room in the palace.

b. Same as scene II.

c. Text: no references.

Action on Inner-Outer Stage.

## Scene XII.

a. The same. Another room.

b. Same as scene XI.

c. Text: "Unarm, Eros: the long days task is done,  
And we must sleep."Action on Inner-Outer Stage.

## Scene XIII.

a. The same. A monument.

b. No properties mentioned; none needed. Curtains  
closed; proscenium doors open.c. Text: "Look out o' th' other side your monument."  
"We must draw thee up."

## Scene II.

a. Caesar's room.

b. No properties mentioned; none needed. Curtains

closed; procenium doors used for guards.

c. Text: "If we be not relieved within this hour,

we must return to the court of guards."

Action on Outer Stage.

## Scene X.

a. Between the two camps.

b. Same as scene VII.

c. Text: No references.

Action on Outer Stage.

## Scene XI.

a. Alexandria. A room in the palace.

b. Same as scene II.

c. Text: No references.

Action on Inner-Outer Stage.

## Scene XII.

a. The same. Another room.

b. Same as scene XI.

c. Text: "Unhappy, from the long days task is done,

and we must sleep."

Action on Inner-Outer Stage.

## Scene XIII.

a. The same. A monument.

b. No properties mentioned; none needed. Curtains

closed; procenium doors open.

c. Text: "Look out of the other side your monument."

"We must draw thee up."



Action on Outer Stage.  
and Balcony.

Act V.

Scene I.

- a. Caesar's camp before Alexandria.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

Scene II.

- a. Alexandria. A room in the monument.
- b. Properties mentioned: a bed. Curtains of balcony room open; proscenium doors open.
- c. Text: "Guard ascends the monument by a ladder, and entering a window, (above proscenium door) comes behind Cleopatra."  
"Cleopatra falls on bed, and dies."

Action on Outer Stage.  
and Balcony.

Note: thirty-eight scenes.

This play is not divide into acts and scenes in the folio of 1623.

Action on Inner-Outer Stage.

Scene II.

Action on Outer Stage.

and Balcony.

Act V.

Scene I.

a. Caesar's camp before Alexandria.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

Scene II.

a. Alexandria. A room in the monument.

b. Properties mentioned: a bed. Curtains of balcony

room open; proscenium doors open.

c. Text: "Guard ascends the monument by a ladder,

and entering a window, (above proscenium door)

comes behind Cleopatra."

"Cleopatra falls on bed, and dies."

Action on Outer Stage.

and Balcony.

Notes: thirty-eight scenes.

This play is not divided into acts and scenes

in the folio of 1623.



a. ~~Arden in~~ AS YOU LIKE IT.

Act I.

Scene I.

a. An orchard near Oliver's house.

b. No properties mentioned; needed, garden setting.

c. Curtains open; proscenium doors closed.

d. Text: no references.

e. Action on Inner- Outer Stage.

Scene II.

a. A lawn before the Duke's palace.

b. No properties mentioned; none needed. Curtains closed; one proscenium door used for Duke's palace.

c. Text: no references.

Action on Outer Stage.

Scene III.

a. A room in the palace.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Act II.

Scene I.

a. The Forest of Arden.

b. Properties mentioned: woods- a wood setting.

c. Curtains open; proscenium doors closed.

d. Text: "Are not these woods more free from peril than the envious court?"

Action on Inner-Outer Stage.

Scene II.





- a. A room in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. Before Oliver's house.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door used for entrance to Oliver's house.
- c. Text: "O unhappy youth,  
Come not within these doors; within this roof  
The enemy of all your graces lives:  
Your brother."  
"But come thy ways, we'll go along together."

Action on Outer Stage.

Scene IV.

- a. The Forest of Arden.
- b. Properties mentioned: forest,—forest setting used. Curtains open; proscenium doors closed.
- c. Text: "Well, this is the Forest of Arden."

Action on Inner-Outer Stage.

Scene V.

- a. An open place in the forest near a large tree.
- b. Properties: same as scene IV.
- c. Text: Song—"Under the greenwood trees."

Action on Inner-Outer Stage.

Scene VI.

- a. Another part of the forest.

a. A room in the palace.

b. No properties mentioned; none needed. Curtains

closed; presentation doors closed.

c. Text: no references.

Action on Outer Stage.

Scene III.

a. Before Oliver's house.

b. No properties mentioned; none needed. Curtains

closed; one presentation door used for entrance to

Oliver's house.

c. Text: "O unhappy youth."

Come not within these doors; within this roof

The enemy of all your graces lives:

Your brother."

"But come thy way, we'll go along together."

Action on Outer Stage.

Scene IV.

a. The Forest of Arden.

b. Properties mentioned: forest--forest setting

used. Curtains open; presentation doors closed.

c. Text: "Well, this is the Forest of Arden."

Action on Inner-Outer Stage.

Scene V.

a. An open place in the forest near a large tree.

b. Properties: same as scene IV.

c. Text: Song--"Under the Greenwood Tree."

Action on Inner-Outer Stage.

Scene VI.

a. Another part of the forest.



b. Same as scene III.

c. Text: "If this uncouth forest yield anything  
savage."

Action on Inner-Outer Stage.

#### Scene VII.

a. The same as scene V.

b. Same as scene III.

c. Text: "A table set out."

"Sit down and feed, and welcome to our table."

Action on Inner-Outer Stage.

#### Act III.

##### Scene I.

a. A room in the forest.

b. No properties mentioned; none needed. Curtains  
closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

##### Scene II.

a. The forest.

b. Same as act II, scene I.

c. Text: "These trees shall be my books."

Action on Inner-Outer Stage.

##### Scene III.

a. The same.

b. Same as act II, scene I.

c. Text: "...for here we have no temple but the wood."

Action on Inner-Outer Stage.

##### Scene IV.

a. The same. Before a cottage.





- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene V.

- a. Another part of the forest.
- b. Same as act II, scene I.
- c. Text: no references.

Action on Inner-Outer Stage.

Act IV.

Scene I.

- a. The forest.
- b. Same as act II, scene I.
- c. Text: no references.

Action on Inner-Outer Stage.

Scene II.

- a. Another part of the forest.
- b. Same as act II, scene I.
- c. Text: no references.

Action on Inner-Outer Stage.

Scene III.

- a. Another part of the forest.
- b. Same as act II, scene I.
- c. Text: "Where, in the purlieus of this forest,  
stands a sheep-cote?"

Action on Inner-Outer Stage.

Act V.

Scene I.

- a. The Forest of Arden.





b. Same as act II, scene I.

c. Text: "But, Audrey, there is a youth here in the forest lays claim to you."

Action on Inner-Outer Stage.

#### Scene II.

a. Another part of the forest.

b. Same as act II, scene I.

c. Text: no references.

Action on Inner- Outer Stage.

#### Scene III.

a. Another part of the forest.

b. Same as act II, scene I.

c. Text: no references.

Action on Inner-Outer Stage.

#### Scene IV.

a. Another part of the forest.

b. Same as act II, scene I.

c. Text: "And to the skirts of this wild wood became."  
"First, in the forest, let us do these ends."

Action on Inner-Outer Stage.

Note: twenty-two scenes.





a. Before THE COMEDY OF ERRORS.

Act I. b. Same as act I, scene I. One proscenium door

Scene I. a. For entrance to house of Antipholus.

a. A hall in the Duke's palace. id. then let us in."

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene II.

Action on Outer Stage.

Scene II. a. In the house of Antipholus.

a. A public place. scene I.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

Action on Outer Stage.

Act IV. c. Text: no references.

Scene I.

Action on Outer Stage.

Act II. a. A public place.

Scene I. properties mentioned; none needed. Curtains

a. Court in the house of Antipholus.

b. Same as act I, scene II. rested in the street...

c. Text: no references.

Action on Outer Stage.

Scene II.

a. A public place. house of Antipholus.

b. Same as scene I. Proscenium door used for house entrance.

c. Text: "Dromio, keep the gate."

Action on Outer Stage.

Scene "Master, shall I be porter at the gate?"

a. A public place.

Action on Outer Stage.

Act III. b. Same as scene I.

Scene I. c. Text: no references.

Act I.

Scene I.

- a. A hall in the Duke's palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium door closed.
- c. Text: no references.

Action on Outer Stage.

Scene II.

- a. A public place.
- b. No properties mentioned; none needed. Curtains closed; proscenium door open.
- c. Text: no references.

Action on Outer Stage.

Act II.

Scene I.

- a. Court in the house of Antipholus.
- b. Same as act I, scene II.
- c. Text: no references.

Action on Outer Stage.

Scene II.

- a. A public place.
- b. Same as scene I. Proscenium door used for house entrance.
- c. Text: "Promio, keep the gate."
- "Master, shall I be porter at the gate?"

Action on Outer Stage.

Act III.

Scene I.



- a. Before the house of Antipholus. Action on Outer Stage.
- b. Same as act II, scene I. One proscenium door used for entrance to house of Antipholus.
- c. Text: "My door is lock'd. Gobid them let us in."
- d. "Either get therefrom the door, or sit down at the hatch." Action on Outer Stage.

Act V.

Action on Outer Stage.

## Scene II.

- a. Court in the house of Antipholus.
- b. Same as act II, scene I. None needed. One
- c. Text: no references. by entrance; curtains

Action on Outer Stage.

Act IV.

## Scene I.

- a. A public place. in abbey gate.
- b. No properties mentioned; none needed. Curtains on Outer Stage.  
closed; proscenium doors open.
- c. Text: "Tell her, I am arrested in the street...  
On, officer, to prison."

Action on Outer Stage.

## Scene II.

- a. A court in the house of Antipholus.
- b. Same as act II, scene I.
- c. Text: no references.

Action on Outer Stage.

## Scene III.

- a. A public place.
- b. Same as scene I.
- c. Text: no references.

a. Before the house of Antipholus.

b. Same as act II, scene I. One procenian door

used for entrance to house of Antipholus.

c. Text: "My door is lock'd. Would they let us in."

"Mithat get them from the door, or sit down

at the hatch."

Action on Outer Stage.

Scene II.

a. Court in the house of Antipholus.

b. Same as act II, scene I.

c. Text: no references.

Action on Outer Stage.

Act IV.

Scene I.

a. A public place.

b. No properties mentioned; none needed. Curtains

closed; procenian doors open.

c. Text: "Tell her, I am arrested in the street..."

"On, officer, to prison."

Action on Outer Stage.

Scene II.

a. A court in the house of Antipholus.

b. Same as act II, scene I.

c. Text: no references.

Action on Outer Stage.

Scene III.

a. A public place.

b. Same as scene I.

c. Text: no references.



Action on Outer Stage.

## Scene IV.

- a. The same.
- b. Same as scene III.
- c. Text: no references.

Action on Outer Stage.

## Act V.

## Scene I.

- a. The same. Before an abbey.
- b. No properties mentioned; none needed. One  
proscenium door for abbey entrance; curtains  
closed.
- c. Text: "This is some priory:-in, or we are spoil'd."  
"I never came within these abbey walls."  
"Go..knock at the abbey gate."

Action on Outer Stage.

Note: eleven scenes.

This play is divided into acts, but not into  
scenes, in the folio of 1623.

Action on Inner-Outer Stage.

## Scene II.

- a. Before curtains.
- b. No properties mentioned; none needed. Curtains  
used for gates to city; balcony for walls;  
proscenium door for entrance for Marciana.
- c. Text: "Huzon the town."

Action on Outer Stage.

Action on Outer Stage.

Act V.

Scene I.

- a. The same. Before an abbey.
- b. No properties mentioned; none needed. One procession door for abbey entrance; curtains

closed.

c. Text: "This is some privacy;—in, or we are spoil'd."

"I never came within these abbey walls."

"Go. Knock at the abbey gate."

Action on Outer Stage.

Note: eleven scenes.

This play is divided into acts, but not into

scenes, in the folio of 1623.



## CORIOLANUS.

## Act I.

## Scene I.

- a. Rome. A street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "Before we proceed any farther hear me speak."  
"Where go you with hats and clubs?"

Action on Outer Stage.

## Scene II.

- a. Corioli. The senate-house.
- b. Same as scene I, Proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene III.

- a. Rome. An apartment in Marcius' house.
- b. No properties mentioned; needed: room setting.  
Curtains open; proscenium doors closed.
- c. Text: "I pray you, daughter, sing, or express  
yourself in a more comfortable sort."  
"Madame, the Lady Valeria's come to visit you."  
"Come, lay aside your stichery."

Action on Inner-Outer Stage.

## Scene IV.

- a. Before Corioli.
- b. No properties mentioned; none needed. Curtains used for gates to city; Balcony for walls; proscenium doors for entrances for Marcius.
- c. Text: "Summon the town."

Act I.

Scene I.

a. Home. A street.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: "Before we proceed any further let me speak."

"Where do you wish to go and why?"

Action on Outer Stage.

Scene II.

a. Corridor. The servant-house.

b. Same as scene I. Proscenium doors closed.

c. Text: no reference.

Action on Outer Stage.

Scene III.

a. Home. In apartment in Marceline's house.

b. No properties mentioned; needed: room setting.

Curtains open; proscenium doors closed.

c. Text: "I pray you, daughter, sing, or express

yourself in a more comfortable sort."

"Madame, the lady Valeria's come to visit you."

"Come, lay aside your stichery."

Action on Inner-Outer Stage.

Scene IV.

a. Before Corridor.

b. No properties mentioned; none needed. Curtains

used for gates to city; balcony for walls;

proscenium doors for entrances for Marceline.

c. Text: "Summon the town."



"...is he within your walls?"

"See, they have shut him in"-- Marcius had entered gates.

Action on Outer Stage.

and Balcony.

#### Scene V.

a. Within Corioli. A street.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

#### Scene VI.

a. Near the camp of Cominius.

b. Same as scene V.

c. Text: "March on, my fellows."

Action on Outer Stage.

#### Scene VII.

a. The gates of Corioli.

b. Same as scene V.

c. Text--"Hence, And shut your gates upon."

Action on Outer Stage.

#### Scene VIII.

a. A field of battle between the Roman and Valcian camps.

b. Same as scene V. proscenium doors used for entrances.

c. Text: "I'll fight with none but thee."

Action on Outer Stage.

#### Scene IX.

a. The Roman camp.

b. Same as scene V.

c. Text: no references.

Action on Outer Stage.

"...is he within your walls?"

"Yes, they have shut him in" - Hercules had entered gates.

Action on Outer Stage.

and Balcony.

Scene V.

a. Within Cordell. A street.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

Scene VI.

a. Near the camp of Cordell.

b. Same as scene V.

c. Text: "March on, my fellows."

Action on Outer Stage.

Scene VII.

a. The Gates of Cordell.

b. Same as scene V.

c. Text: "Hence, and shut your gates upon."

Action on Outer Stage.

Scene VIII.

a. A field of battle between the Roman and Volcan camps.

b. Same as scene V. proscenium doors used for entrances.

c. Text: "I'll fight with none but thee."

Action on Outer Stage.

Scene IX.

a. The Roman camp.

b. Same as scene V.

c. Text: no references.

Action on Outer Stage.



## Scene X.

- a. The camp of the Volces.
- b. Same as scene V.
- c. Text: no references.

Action on Outer Stage.

## Act II.

## Scene I.

- a. Rome. A public place.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "Welcome to Rome, renowned Coriolanus."  
"On, to the Capitol."

Action on Outer Stage.

## Scene II.

- a. The same. The Capitol.
- b. Properties mentioned; chairs, senate room setting.  
Curtains open; proscenium doors closed.
- c. Text: "Come, come; they are almost here. How many stand for consulships?"  
"Sit, Coriolanus."  
"Pray now, sit down."

Action on Inner-Outer Stage.

## Scene III.

- a. The same. The Forum.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "You know the cause, sir, of my standing here."

Action on Outer Stage.

## Act III.

Action on Outer Stage.

c. Text: "You know the cause, sir, of my standing here."

closed; proscenium doors open.

b. No properties mentioned; none needed. Curtains

a. The same. The Forum.

Scene III.

Action on Inner-Outer Stage.

"Pray now, sit down."

"Mist. Coriolanus."

stand for consularship?"

c. Text: "Come, come; they are almost here. How many

curtains open; proscenium doors closed.

b. Properties mentioned; chairs, senate room setting.

a. The same. The Capitol.

Scene II.

Action on Outer Stage.

"On, to the Capitol."

c. Text: "Welcome to Rome, renowned Coriolanus."

closed; proscenium doors closed.

b. No properties mentioned; none needed. Curtains

a. None. A public place.

Scene I.

Action on Outer Stage.

c. Text: no reference.

b. Same as scene V.

a. The camp of the Volscians.



## Scene I.

- a. Rome. A street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open. Action on Outer Stage.
- c. Text: "Stop, Or all will fall in broil"  
"Sleeze him Aediles..  
Down with him! down with him!" Action on Outer Stage.

## Scene II.

- a. A room in Coriolanus' house. Action on Outer Stage.
- b. No properties mentioned; needed: room setting.  
Curtains open; proscenium doors closed.
- c. Text no references. Action on Inner-Outer Stage.

## Scene III.

- a. The same. The Forum.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open. Action on Outer Stage.
- c. Text: "Go, see him out at gates...Let a guard  
Attend us through the city." Action on Outer Stage.

## Act IV.

## Scene I.

- a. Rome. Before a gate of the city.
- b. No properties mentioned; none needed. Curtains closed; one proscenium for gate. Action on Outer Stage.
- c. Text: Act III, scene I. "Let us see him out at gates." Action on Outer Stage.

## Scene II.

- a. The same. A street near the gate.

Scene I.

a. Home. A street.

b. No properties mentioned; none needed. Curtains

closed; procenium doors open.

c. Text: "Stop. Or all will fall in front."

"Release him, ladies."

Down with him down with him"

Action on Outer Stage.

Scene II.

a. A room in Coriolanus' house.

b. No properties mentioned; needed: room setting.

Curtains open; procenium doors closed.

c. Text no reference.

Action on Inner-Outer Stage.

Scene III.

a. The same. The Forum.

b. No properties mentioned; none needed. Curtains

closed; procenium doors open.

c. Text: "Go, see him out at gates... Let a guard

attend us through the city."

Action on Outer Stage.

Act IV.

Scene I.

a. Home. Before a gate of the city.

b. No properties mentioned; none needed. Curtains

closed; one procenium for gate.

c. Text: "Let us see him out at gates."

Action on Outer Stage.

Scene II.

a. The same. A street near the gate.



b. Same as scene I.

c. Text: "Bid them all home: he's gone, and we'll  
no farther."

Action on Outer Stage.

### Scene III.

a. A highway between Rome and Antium.

b. Same as scene II; both proscenium doors used as  
opposite entrances for Roman and a Valsce.

c. Text: no references.

Action on Outer Stage.

### Scene IV.

a. Antium. Before Anfidius's house.

b. Same as scene II. One proscenium door for  
entrance to Anfidius's house.

c. Text: "A goodly city is this Antium."

"Which is his house, beseech you?

This here before you."

Action on Outer Stage.

### Scene V.

a. The same. A hall in Anfidius's house.

b. Properties: feast prepared; room setting.

Curtains open; proscenium doors closed.

c. Text: "A goodly house.

The feast smells well."

Action on Inner-Outer Stage.

### Scene VI.

a. Rome. A public place.

b. No properties mentioned; none needed. Curtains  
closed; proscenium doors open.

b. Same as scene I.

c. Text: "Rid them all home: he's gone, and we'll  
go further."

Action on Outer Stage.

Scene III.

a. A highway between Rome and Antium.

b. Same as scene II: both proscenium doors used as

opposite entrances for Roman and a Veian.

c. Text: no text.

Action on Outer Stage.

Scene IV.

a. Antium. Before Antium's house.

b. Same as scene II. One proscenium door for

entrance to Antium's house.

c. Text: "A goodly city is this Antium."

"Which is his house, beseech you?"

"This here before you."

Action on Outer Stage.

Scene V.

a. The same. A hall in Antium's house.

b. Properties: feast prepared; room setting.

Curtain open; proscenium doors closed.

c. Text: "A goodly house."

"The feast smells well."

Action on Inner-Outer Stage.

Scene VI.

a. Rome. A public place.

b. No properties mentioned; none needed. Curtain

closed; proscenium doors open.



c. Text: "Let's to the Capitol."

Action on Outer Stage.

Scene VII.

a. A camp. At a small distance from Rome.

b. Same as scene VI.

c. Text: no references.

Action on Outer Stage.

Note: twenty-nine scenes.

Play is divided into acts, but not into

scenes, in the folio of 1623.

b. No properties mentioned; none needed; curtains

closed; procession doors open.

c. Text: "Come, I'll to my chamber."

Action on Outer Stage.

Scene IV.

a. Images's apartment in the palace.

b. Same as scene III. Procession doors closed.

c. Text: no references.

Action on Outer Stage.

Scene V.

a. Rome. An apartment in Philario's house.

b. No properties mentioned; none needed. Curtains

closed; procession doors closed.

c. Text: no references.

Action on Outer Stage.

Scene VI.

a. Britain. A room in Cornelia's palace.

b. No properties mentioned; none needed; room setting.

Curtains open; procession doors closed.

c. Text: "Let's to the Capitol."

Action on Outer Stage.

Scene VII.

a. A camp. At a small distance from home.

b. Same as scene VI.

c. Text: no references.

Action on Outer Stage.

Note: twenty-nine scenes.

Play is divided into acts, but not into

scenes, in the folio of 1623.



CYMBELINE.      violets, cowslips etc."

Act I.

Action on Inner-Outer Stage.

Scene I-II.

- a. Britain. The garden of Cymbeline's palace.
- b. Properties mentioned: a garden. Curtains open; proscenium doors closed.
- c. Text: "I'll fetch a turn about the garden." scene II.

Action on Inner-Outer Stage.

Scene III.

- a. A public place near Cymbeline's palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "Come, I'll to my chamber."

Action on Outer Stage.

Scene IV.

- a. Imogen's apartment in the palace.
- b. Same as scene III. Proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene V.

- a. Rome. An apartment in Philario's house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene VI.

- a. Britain. A room in Cymbeline's palace.
- b. No properties mentioned; needed: room setting. Curtains open; proscenium doors closed.

Act I.

Scene I-II.

- a. Britain. The garden of Gymbeline's palace.
- b. Properties mentioned: a garden. Curtains open; procenium doors closed.

c. Text: "I'll fetch a turn about the garden." scene II.

Action on Inner-Outer Stage.

Scene III.

- a. A public place near Gymbeline's palace.
- b. No properties mentioned; none needed. Curtains closed; procenium doors open.

c. Text: "Come, I'll to my chamber."

Action on Outer Stage.

Scene IV.

- a. Imogen's apartment in the palace.
- b. Same as scene III. Procenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene V.

- a. Rome. An apartment in Philario's house.
- b. No properties mentioned; none needed. Curtains closed; procenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene VI.

- a. Britain. A room in Gymbeline's palace.
- b. No properties mentioned; needed: room setting. Curtains open; procenium doors closed.



- c. Text: "Bear to my closet: violets, cowslips etc."

Action on Inner-Outer Stage.

Scene VII.

- a. Another room in the same.  
b. Same as scene VI.  
c. Text: no references.

Action on Inner-Outer Stage.

Act II.

Scene I.

- a. Britain. Court before Cymbeline's palace.  
b. No properties mentioned; none needed. Curtains closed; proscenium door for entrance to palace.  
c. Text: no references.

Action on Outer Stage.

Scene II.

- a. Imogen's bed-chamber; in one part of it a trunk.  
b. Properties mentioned: bed; trunk hidden behind traverse with Iachimo. Curtains open; proscenium doors closed.  
c. Text: "No bed" "Th' adornment of her bed: the arras-figures. "

Action on Inner-Outer Stage.

Scene III.

- a. An ante-chamber adjoining Imogen's apartment.  
b. No properties mentioned; none needed. One proscenium door used as entrance to Imogen's chamber.  
c. Text: "Who's there that knocks?"  
"Ay, to keep her chamber."

Action on Outer Stage.

o. Text: "Best to my closet: violets, cowslips etc."

Action on Inner-Outer Stage.

Scene VII.

a. Another room in the house.

b. Same as scene VI.

c. Text: no references.

Action on Inner-Outer Stage.

Act II.

Scene I.

a. Britain. Court before Cytharion's palace.

b. No properties mentioned; none needed. Cytharion

closed; proscenium door for entrance to palace.

c. Text: no references.

Action on Outer Stage.

Scene II.

a. Imogen's bed-chamber; in one part of it a trunk.

b. Properties mentioned: bed; trunk hidden behind

traverse with Isidore. Curtains open.

proscenium doors closed.

c. Text: "No bed" "Th' adornment of her bed: the

truss-figures."

Action on Inner-Outer Stage.

Scene III.

a. An ante-chamber adjoining Imogen's apartment.

b. No properties mentioned; none needed. One proscenium

door used as entrance to Imogen's chamber.

c. Text: "Who's there that knocks?"

"Ay, to keep her chamber."

Action on Outer Stage.



## Scene IV-V.

- a. Rome. An apartment in Philario's house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Act III.

## Scene I.

- a. Britain. A room of state in Cymbeline's palace.
- b. No properties mentioned; needed: room setting with throne. Curtains open; proscenium doors closed.
- c. Text: no references.

Action on Inner-Outer Stage.

## Scene II.

- a. Another room in the same.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene III.

- a. Wales. A mountainous country, with a cave.
- b. Properties: rocks, pinching gate, cave, mountains. Curtains open; proscenium doors open.

- c. Text: "Stoop boys: this gate

Instructs you how t' adore the heavens."

"In this our pinching cave."

"This rock and these demesnes have been my world."

"But up to the mountains."

Action on Inner-Outer Stage.

Scene IV-V.

- a. Rose. An apartment in Philario's house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Act III.

Scene I.

- a. Britain. A room of state in Olympian's palace.
- b. No properties mentioned; needed: room setting with throne. Curtains open; proscenium doors closed.
- c. Text: no references.

Action on Inner-Outer Stage.

Scene II.

- a. Another room in the same.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. Wales. A mountainous country, with a cave.
- b. Properties: rocks, pinching gate, cave, mountains. Curtains open; proscenium doors open.
- c. Text: "Stop boys! This gate instructs you how to adore the heavens." "In this our pinching cave." "This rock and these daemons have been my world." "But up to the mountains."

Action on Inner-Outer Stage.



## Scene IV.

a. Near Milford-Haven.

Action on Outer Stage.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

## Scene V.

a. A room in Cymbeline's palace.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: "Go in, and cheer the king."

Action on Outer Stage.

## Scene VI.

a. Before the cave of Belarius.

b. Properties: cave. Same as scene III.

c. Text: "I'll enter& use of curtains for entrance to cave. "There is cold meat i' th' cave."

Action on Inner-Outer Stage.

## Scene VII.

a. Rome. A public place.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

## Act IV.

## Scene I.

a. Wales. The forest near the cave of Belarius.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

Scene IV.

a. Near Milford-Haven.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene V.

a. A room in Cymbeline's palace.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: "Go in, and cheer the King."

Action on Outer Stage.

Scene VI.

a. Before the cave of Belarius.

b. Properties: cave. Same as scene III.

c. Text: "I'll enter—use of curtains for entrance to

cave. "There is cold meat in the cave."

Action on Inner-Outer Stage.

Scene VII.

a. Rome. A public place.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

Act IV.

Scene I.

a. Wales. The forest near the cave of Belarius.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.



c. Text: no references.

a. Another part of the field.

Action on Outer Stage.

Scene II. as scene II.

a. Before the cave of Belarius.

b. Properties mentioned: cave and bushes. Curtains on Stage.

Scene open; proscenium doors closed.

c. Text: "...remain here in the cave."

"By yond' bush?" Room setting. Curtains open;

proscenium doors closed. Action on Inner-Outer Stage.

Scene III. balcony room over bed of king, asleep.

a. A room in Cymbeline's palace. For thou art away

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: no references. Action on Inner-Outer Stage.

Scene IV.

Action on Outer Stage.

Act V. a. Cymbeline's tent.

Scene I. Properties mentioned; none needed. Curtains

a. Britain. Near the Roman camp.

b. No properties mentioned; none needed. Curtains closed; proscenium doors used for entrances from Stage. opposing camps.

c. Text: no references. Into acts and scenes

in the hills of 1875.

Action on Outer Stage.

Scene II.

a. The same. A field between the British and Roman camps

b. Same as scene I.

c. Text: "Stand, stand! We have the advantage of the ground. The lane is guarded."

Action on Outer Stage.

c. Text: no references.

Action on Outer Stage.

Scene II.

a. Before the cave of Belshazzar.

b. Properties mentioned: cave and bushes. Curtains

open; procenium doors closed.

c. Text: "...remain here in the cave."

"By yond' bush!"

Action on Inner-Outer Stage.

Scene III.

a. A room in Cymbeline's palace.

b. No properties mentioned; none needed. Curtains

closed; procenium doors closed.

c. Text: no references.

Action on Outer Stage.

Act V.

Scene I.

a. Britain. Near the Roman camp.

b. No properties mentioned; none needed. Curtains

closed; procenium doors used for entrances from

opposing camps.

c. Text: no references.

Action on Outer Stage.

Scene II.

a. The same. A field between the British and Roman camps

b. Same as scene I.

c. Text: "Stand, stand! We have the advantage of the

ground. The lane is guarded."

Action on Outer Stage.



## Scene III.

- a. Another part of the field.
- b. Same as scene II.
- c. Text: no references.

Action on Outer Stage.

## Scene IV.

- a. A British prison.
- b. Properties needed: room setting. Curtains open; proscenium doors closed. Jupiter descends from inner balcony room over bed of king, asleep.
- c. Text: "Most welcome, bondage, for thou art away  
I think to liberty."  
"Sleep, thou hast been a grandsire."

Action on Inner-Outer Stage.

## Scene V.

- a. Cymbeline's tent.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Note: twenty-seven scenes.

This play is divided into acts and scenes  
in the folio of 1623.

## Scene III.

a. Another part of the field.

b. Same as scene II.

c. Text: no references.

Action on Outer Stage.

## Scene IV.

a. A British prison.

b. Properties needed: room setting. Curtains open;

proscenium doors closed. Jupiter descends from

inner balcony room over head of king, asleep.

c. Text: "Most welcome, bondage, for thou art away

I think to liberty."

"Sleep, thou hast been a transgressor."

Action on Inner-Outer Stage.

## Scene V.

a. Oymelina's tent.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Note: twenty-seven scenes.

This play is divided into acts and scenes

in the folio of 1623.



## TWO GENTLEMEN OF VERONA.

## Act I.

## Scene I.

- a. An open place in Verona.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene II.

- a. The same. The garden of Julia's house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene III.

- a. The same. A room in Antonio's house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Act II.

## Scene I.

- a. Milan. A room in the Duke's palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene II.

- a. Verona. A room in Julia's house.

Act I.

Scene I.

- a. An open place in Verona.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene II.

- a. The same. The garden of Juliet's house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. The same. A room in Antonio's house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Act II.

Scene I.

- a. Milan. A room in the Duke's palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene II.

- a. Verona. A room in Juliet's house.



- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. The same. A street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

Scene IV.

- a. Milan. A room in the Duke's palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene V.

- a. The same. A street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

Scene VI.

- a. The same. An apartment in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. The same. A street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

Scene IV.

- a. Misan. A room in the Duke's palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene V.

- a. The same. A street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

Scene VI.

- a. The same. An apartment in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.



## Scene VII.

- a. Verona. A room in Julia's house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Act III.

## Scene I.

- a. Milan. An ante-chamber in the Duke's palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: devoid of references.

Action on Outer Stage.

## Scene II.

- a. The same. An apartment in the Duke's palace.
- b. No properties mentioned; same as scene I.
- c. Text: no references.

Action on Outer Stage.

## Act IV.

## Scene I.

- a. A forest near Milan.
- b. No properties mentioned; none needed. Curtains closed; doors open.
- c. Text: "These are the villains that all travelers do fear so much."  
"Whither travel you?"

Action on Outer Stage.

## Scene II, Scene III, Scene IV.

- a. Milan. The court of the palace.

Scene VII.

a. Verona. A room in Julia's house.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Act III.

Scene I.

a. Milan. An ante-chamber in the Duke's palace.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: avoid of references.

Action on Outer Stage.

Scene II.

a. The same. An apartment in the Duke's palace.

b. No properties mentioned; same as scene I.

c. Text: no references.

Action on Outer Stage.

Act IV.

Scene I.

a. A forest near Milan.

b. No properties mentioned; none needed. Curtains

closed; doors open.

c. Text: "These are the villains that all travelers

do fear so much."

"Whither travel you?"

Action on Outer Stage.

Scene II, Scene III, Scene IV.

a. Milan. The court of the palace.



- b. No properties mentioned; none needed. Curtains closed; proscenium doors: one open, one closed.
- c. Text: "Now, must we to her window." Silvia appears at window in balcony.

Action on Outer Stage.  
and Balcony.

## Act V.

### Scene I.

- a. The same. An abbey.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door used for postern.
- c. Text: "Go on, out at the postern by the abbey-wall."  
..."the forest is not three leagues off."

Action on Outer Stage.

### Scene II.

- a. The same. A room in the Duke's palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

### Scene III.

- a. The forest.
- b. Properties mentioned: thicket. Curtains open; proscenium doors open.
- c. Text: "The thicket is beset."

Action on Inner-Outer Stage.

### Scene IV.

- a. Another part of the forest.

b. No properties mentioned; none needed. Curtains closed; dressing room door: one open, one closed.  
c. Text: "Now, must we to her window." Silvia appears at window in balcony.

Action on Outer Stage and Balcony.

Act V.

Scene I.

a. The same. In abbey.  
b. No properties mentioned; none needed. Curtains closed; one dressing room door used for postern.  
c. Text: "So on, out at the postern by the abbey-wall."  
... "The forest is not three leagues off."

Action on Outer Stage.

Scene II.

a. The same. A room in the Duke's palace.  
b. No properties mentioned; none needed. Curtains closed; dressing room door closed.  
c. Text: no references.

Action on Outer Stage.

Scene III.

a. The forest.  
b. Properties mentioned: thicket. Curtains open; dressing room door open.  
c. Text: "The thicket is best."

Action on Inner-Outer Stage.

Scene IV.

a. Another part of the forest.



b. Properties mentioned: woods. Same as scene III.

c. Text: "These shadowy desert unfrequented woods."

Action on Inner-Outer Stage.

Note: twenty scenes.

This play is divided into acts and scenes in the folio of 1623.

a. Text: "Who's there?"

...Sir, answer me: what's that, and unfold yourself."

"Will you please?"

Action on Outer Stage.

Scene II.

a. The scene is a room in a house.

b. No properties mentioned: the room is a room of a house.

Properties: a table, a chair, a stool, a bed.

c. Text: "I am a man."

Action on Inner-Outer Stage.

Scene III.

a. A room in a house.

b. No properties mentioned: the room is a room of a house.

Properties: a table, a chair, a stool, a bed.

c. Text: "Most true, as I tell of love, as love."

"The first time you saw me, my dear servant told."

Action on Outer Stage.

Scene IV.

a. The platform.

b. Same as scene I.

c. Text: "The air is cold, the sun is low, the day is old."

"...It is the first time you saw me, my dear servant told."





## HAMLET.

Action on Outer Stage.

## Act I.

## Scene I.

- a. Elsinore. A platform before the castle.
- b. Properties mentioned: chairs. Curtains closed; stool for guard on outer stage by one proscenium door.

- c. Text: "Who's there?"

..Nay, answer me :stand, and unfold yourself."

"Sit down awhile."

Action on Outer Stage.

## Scene II.

- a. The same. A room of state.
- b. No properties mentioned; needed room of state. Curtains open; proscenium doors closed.

- c. Text: no references.

Action on Inner-Outer Stage.

## Scene III.

- a. A room in Polonius' house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "Most humbly do I take my leave, my lord. The time invites you: go; your servants tend."

Action on Outer Stage.

## Scene IV, V.

- a. The platform.
- b. Same as scene I.
- c. Text: "The air bites shrewdly; it is very cold."  
"...it then draws near the season,

## HAMILT.

Act I.

## Scene I.

- a. Entrance. A platform before the castle.  
 b. Properties mentioned: chairs. Curtains closed;  
 stool for guard on outer stage by one  
 proscenium door.  
 c. Text: "Who's there?"  
 .. Nay, answer me: stand, and unfold yourself."  
 "Sit down awhile."

Action on Outer Stage.

## Scene II.

- a. The same. A room of state.  
 b. No properties mentioned; needed room of state.  
 Curtains open; proscenium doors closed.  
 c. Text: no references.

Action on Inner-Outer Stage.

## Scene III.

- a. A room in Polonius' house.  
 b. No properties mentioned; none needed. Curtains  
 closed; proscenium doors closed.  
 c. Text: "Most humbly do I take my leave, my lord.  
 The time invites you: go; your servants tend."

Action on Outer Stage.

## Scene IV, V.

- a. The platform.  
 b. Same as scene I.  
 c. Text: "The air bites shrewdly; it is very cold."  
 "...it then draws near the season."



Wherein the spirits held his wont to walk."

Action on Outer Stage.

## Act II.

### Scene I.

- a. A room in Polonius' house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

### Scene II.

- a. A room in the castle.
- b. No properties mentioned; needed: room setting. Curtains open; proscenium doors closed.
- c. Text: "Th' ambassadors from Norway, my good lord, Are joyfully returned."

Action on Inner-Outer Stage.

## Act III.

### Scene I.

- a. A room in Polonius' house.
- b. Same as act II, scene I.
- c. Text: no references.

Action on Outer Stage.

### Scene II.

- a. A room in the castle.
- b. No properties mentioned during first half of scene; last half, a play is acted before King and Queen, on the inner stage, with a garden set. Curtains open, and closed after King's exit to disclose actors in play.

Wherein the spirit held him wont to walk."

Action on Outer Stage.

Act II.

Scene I.

a. A room in Polonius' house.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no reference.

Action on Outer Stage.

Scene II.

a. A room in the castle.

b. No properties mentioned; needed: room setting.

c. Curtains open; proscenium doors closed.

d. Text: "The Ambassador from Norway, my good lord,

has just returned."

Action on Inner-Outer Stage.

Act III.

Scene I.

a. A room in Polonius' house.

b. Same as act II, scene I.

c. Text: no reference.

Action on Outer Stage.

Scene II.

a. A room in the castle.

b. No properties mentioned during first half of scene;

last half, a play is acted before King and Queen.

on the inner stage, with a garden set. Curtains

open, and closed after King's exit to disclose

actors in play.



c. Text: "How now, my lord!"

Will the King hear this piece of work?"

"Bid the players make haste."

"He poisons him i' the garden for his estate."

Action on Outer Stage.

and Inner-Outer Stage.

#### Act IV.

##### Scene III.

a. A room in the same.

b. Properties mentioned: chairs. Arras used to hide Polonius. Curtains open; proscenium doors closed.

c. Text: "Come, come, and sit you down." Act III, scene IV. Polonius(behind) What, ho! help!  
Hamlet(drawing) How now! A rat? Dead, for a ducat, dead."

Action on Inner-Outer Stage.

##### Scene IV.

a. A plain in Denmark.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: "Good sir, whose powers are these?"

"They are of Norway."

Action on Outer Stage.

##### Scene V-VII.

a. Elsinore. A room in the castle.

b. No properties mentioned; needed: a room setting. Curtains open; proscenium doors closed.

c. Text: "Alack! What noise is this? Attend!"

"Where are my switzers? Let them guard the door."

c. Text: "Now now, my lord!"

Will the King hear this piece of work?"

"Bid the players make haste."

"He poisons him!" the garden for his estate."

Action on Outer Stage.

and Inner-Outer Stage.

Act IV.

Scene III.

a. A room in the same.

b. Properties mentioned: chairs. Aras need to hide

Polonius. Curtains open; proscenium doors closed.

c. Text: "Come, come, and sit you down." Act III.

Scene IV. Polonius (behind) What, no help!

Hamlet (drawing) Now now! A rest! Dead, for a guest,

dead."

Action on Inner-Outer Stage.

Scene IV.

a. A plain in Denmark.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: "Good sir, whose powers are these?"

"They are of Norway."

Action on Outer Stage.

Scene V-VII.

a. Elsinore. A room in the castle.

b. No properties mentioned; needed: a room setting.

Curtains open; proscenium doors closed.

c. Text: "Alas! What noise is this? Attend!"

"Where are my swiftness? Let them guard the door."



Action on Inner-Outer Stage.

## Act V.

## Scene I.

- a. A church-yard.
- b. No properties emntioned; none needed. Trap in outer stage floor used by grave digger. Curtains closed; proscenium doors open.
- c. Text: "Is she to be buried in Christian burial, that willfully seeks her own salvation?"  
"Has this fellow no feeling of his business, that he sings at grave-making?"  
"Lay her in the earth."

Action on Outer Stage.

## Scene II.

- a. A hall in the castle.
- b. Same as act III, scene III.
- c. Text: "Give us the foils; come on."

Action on Inner-Outer Stage.

Note: twenty scenes.

In the quartos, the acts and scenes are not marked; in the folio marked only through act II, scene III. The scenes are not in the same order in all quartos.

Action on Inner-Outer Stage.

Act V.

Scene I.

a. A church-yard.

b. No properties mentioned; none needed. Trap in outer stage floor used by grave digger. Curtains closed; proceeding doors open.

c. Text: "Is she to be buried in Christian burial?"

"that willfully seeks her own salvation?"

"Has this fellow no feeling of his business?"

"that he stings at grave-making?"

"Lay her in the earth."

Action on Outer Stage.

Scene II.

a. A hall in the castle.

b. Same as act III, scene III.

c. Text: "Give us the follis; come on."

Action on Inner-Outer Stage.

Note: twenty scenes.

In the quarters, the acts and scenes are not marked; in the folio marked only through act II, scene III. The scenes are not in the same order in all quarters.



Give thanks JULIUS CAESAR.

Act I.

Scene I.

a. Rome. A street.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: "Hence! home, you idle creatures, get you home."

Action on <sup>outer</sup> Outer Stage.

Scene II.

a. A public place.

b. Same as scene I.

c. Text: "Will you go see the order of the course?"

Not I."

"Who is it in the press that calls on me?"

Action on Outer Stage.

Scene III.

a. The same . A street.

b. Same as scene II.

c. Text: "Are you not moved when all the sway of earth shakes like the thing unfirm?"

Action on Outer Stage.

Act II

Scene I.

a. Rome. Brutus' orchard.

b. No properties mentioned; none needed. Curtains closed; one proscenium door for entrance to Brutus' house, the other for the gate.

c. Text: "I cannot, by the progress of the stars,

Act I.

Scene I.

a. Rome. A street.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: "Hence! home, you idle creatures, get

you home."

Action on Outer Stage.

Scene II.

a. A public place.

b. Same as scene I.

c. Text: "Will you go see the order of the horses?"

Not I."

"Who is it in the press that calls on me?"

Action on Outer Stage.

Scene III.

a. The same. A street.

b. Same as scene II.

c. Text: "Are you not moved when all the way of

earth shakes like the thing within?"

Action on Outer Stage.

Act II

Scene I.

a. Rome. Brutus' orchard.

b. No properties mentioned; none needed. Curtains

closed; one proscenium door for entrance to

Brutus' house, the other for the gate.

c. Text: "I cannot, by the progress of the stars,



Give guess how near to day.

Lucius, awake, I say!"

"Go to the gate."

"Here lies the east: doth not the day break here?"

Action on Outer Stage.

#### Scene II.

a. Caesar's house.

b. Same as scene I. One proscenium door used for Caesar's house.

c. Text: "Nor heaven nor earth have been at peace tonight."

"Good friends, go in."

Action on Outer Stage.

#### Scene III.

a. A street near the Capitol.

b. Same as act I, scene I.

c. Text: "Here will I stand till Caesar pass along."

Action on Outer Stage.

#### Scene IV.

a. Another part of the same street, before the house of Brutus.

b. Same as scene III.

c. Text: "I go to take my stand,  
To see him pass on to the Capitol."

Action on Outer Stage.

#### Act III.

##### Scene I.

a. Rome. Before the Capitol; the senate sitting above.

Give guess how near to day.

Lucius, awake, I say!"

"Go to the gate."

"Here lies the seat: both not the day break here!"

Action on Outer Stage.

Scene II.

a. Caesar's house.

b. Same as scene I. One presidential door used for

Caesar's house.

c. Text: "Not heaven nor earth have been at peace

tomorrow."

"Good friends, go in."

Action on Outer Stage.

Scene III.

a. A street near the Capitol.

b. Same as scene I.

c. Text: "Here will I stand till Caesar pass along."

Action on Outer Stage.

Scene IV.

a. Another part of the same street, before the

house of Brutus.

b. Same as scene III.

c. Text: "I go to take my stand.

To see him pass on to the Capitol."

Action on Outer Stage.

Act III.

Scene I.

a. Rome. Before the Capitol: the senate sitting

above.



- b. Properties mentioned: table and chairs for senate. Curtains opened at approach of Caesar to take his seat. Proscenium doors open.
- c. Text: "What, urge you your petitions in the street.  
Come to the Capitol."  
"Are we all ready. What is now amiss  
That Caesar and his senate must redress?"

Action on Inner-Outer Stage.

#### Scene II.

- a. The Forum.
- b. Properties: a chair thrust forward for Brutus to stand on. Curtains closed; proscenium doors open.
- c. Text: "Then follow me and give me audience, friends,  
Cassius, go you into the other streets,  
And part the numbers."  
"Let him go up into the public chair;  
We'll hear him."

Action on Outer Stage.

#### Scene III.

- a. A street.
- b. Same as act I, scene I.
- c. Text: "I have no will to wander forth of doors."

Action on Outer Stage.

#### Act IV.

##### Scene I.

- a. A house in Rome.
- b. No properties mentioned; needed: a room setting with writing materials. Curtains open; proscenium doors closed.

b. Properties mentioned: table and chairs for  
 senate. Curtains opened at approach of Caesar to  
 take his seat. Proscenium doors open.  
 c. Text: "What, urge your petitions in the street,  
 Come to the Capitol."  
 "Are we all ready. What is now under  
 That Caesar and his senate must redress?"

Action on Inner-Outer Stage.

Scene II.  
 a. The Forum.  
 b. Properties: a chair thrust forward for Brutus to  
 stand on. Curtains closed; proscenium doors open.  
 c. Text: "Then follow me and give me audience, friends.  
 Cassius, go you into the other streets,  
 And part the numbers."  
 "Let him go up into the public chair;  
 We'll hear him."

Action on Outer Stage.

Scene III.  
 a. A street.  
 b. Same as act I, scene I.  
 c. Text: "I have not will to wander forth of doors."

Action on Outer Stage.

Act IV.

Scene I.  
 a. A house in Rome.  
 b. No properties mentioned; needed: a room setting  
 with writing materials. Curtains open;  
 proscenium doors closed.



- c. Text: "These many, then, shall die; their names  
are prick'd.

Action on Inner-Outer Stage.

Scene II.

- a. Camp near Sardis. Before Brutus' tent.  
b. No properties mentioned; none needed. Curtains  
closed; proscenium doors used for entrances of  
Brutus and Titinius.  
c. Text: "Stand, ho!"  
"Give the word, ho! and stand."

Action on Outer Stage.

Scene III.

- a. Brutus' tent.  
b. Properties mentioned: tent, chairs, taper. Curtains  
open ; proscenium doors closed.  
c. Text: "Give me a bowl of wine  
Come in, Titinius."  
"Now sit we close about this taper here."  
"Where is thy instrument? Here in the tent."

Action on Inner-Outer Stage.

Act V.

Scene I-V.

- a. The plains of Philippi.  
b. No properties mentioned; none needed. Curtains  
closed; proscenium doors open.  
c. Text: "that I may rest assured  
Whether yond troop are friends or enemy."  
Constant fighting.

Action on Outer Stage.

c. Text: "These many, then, shall die; their names

are prick'd.

Action on Inner-Outer Stage.

Scene II.

a. Camp near Sardis. Before Brutus' tent.

b. No properties mentioned; none needed. Curtains

closed; procenium doors used for entrance of

Brutus and Titinius.

c. Text: "Stand, ho!"

"Give the word, ho! and stand."

Action on Outer Stage.

Scene III.

a. Brutus' tent.

b. Properties mentioned: tent, chair, taper. Curtains

open; procenium doors closed.

c. Text: "Give me a bowl of wine

Come in, Titinius."

"Now sit we close about this taper here."

"Where is thy instrument? Here in the tent."

Action on Inner-Outer Stage.

Act V.

Scene I-V.

a. The plains of Philippi.

b. No properties mentioned; none needed. Curtains

closed; procenium doors open.

c. Text: "that I may rest assured

Whether your troop are friends or enemy."

Constant fighting.

Action on Outer Stage.



Note: seventeen scenes.

This play is divided into acts, but not into scenes

Act I. in the first folio of 1623.

Scene I.

- a. London. A room in the palace.
- b. No properties mentioned: none needed. Charles's blood-stained garment closed.
- c. Text: no references.

Action on Outer Stage.

Scene II.

- a. The same. Another room in the palace.
- b. Same as scene I.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. The same. Another room in the palace.
- b. Same as scene I.
- c. Text: no references.

Action on Outer Stage.

Act II.

Scene I.

- a. Rochester. In his yard.
- b. No properties mentioned: none needed. Furniture: a bench used for entrance to the yard.
- c. Text: "I'll be hang'd: Charles's reign is over the new chimney, and yet our house is not pack'd."

Action on Outer Stage.





## KING HENRY IV.

## PART I.

## Act I.

## Scene I.

- a. London. A room in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene II.

- a. The same. Another room in the palace.
- b. Same as scene I.
- c. Text: no references.

Action on Outer Stage.

## Scene III.

- a. The same. Another room in the palace.
- b. Same as scene I.
- c. Text: no references.

Action on Outer Stage.

## Act II.

## Scene I.

- a. Rochester. An Inn yard.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door used for entrance to Inn.
- c. Text: "Heigh ho! An't he not four by the day, I'll be hang'd: Charles 'wain is over the new chimney, and yet our horse is not pack'd."

Action on Outer Stage.

KING HENRY IV.

PART I.

Act I.

Scene I.

- a. London. A room in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium door closed.
- c. Text: no references.

Action on Outer Stage.

Scene II.

- a. The same. Another room in the palace.
- b. Same as scene I.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. The same. Another room in the palace.
- b. Same as scene I.
- c. Text: no references.

Action on Outer Stage.

Act II.

Scene I.

- a. Rochester. An inn yard.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door used for entrance to inn.
- c. Text: "Hail! ho! An't he not four by the day, I'll be hang'd: Charles' wain is over the new chimney, and yet our horse is not pack'd."

Action on Outer Stage.



## Scene II.

Action on Inner-Outer Stage.

- a. The road by Gads-hill.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "Come, shelter, shelter: I have removed Falstaff's horse, and he frets like a gumm'd velvet."

"Lie down, lay thine ear close to the ground,  
and list if thou canst hear the tread of travellers."

"...the boy shall lead our horses down the hill  
we'll walk afoot a while, and ease our legs."

Action on Outer Stage.

## Scene III.

- a. Warkwork. A room in the castle.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene IV.

Action on Outer Stage.

- a. Eastcheap. A room in the Boar's Head Tavern.
- b. Properties mentioned: chairs, arras used to hide Falstaff. Curtains open; proscenium doors closed.
- c. Text: "Ned, pr'ythee, come out of that fat room, and lend me thy hand to laugh a little."  
"Look to the guests within."  
"Give me a cup of sack."  
"This chair shall be my state."  
"Go, hide thee behind the arras."

## Scene II.

a. The road by Gaba-Hill.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: "Come, shelter, shelter: I have removed

Palstaff's horse, and he trots like a runner's

velvet."

"Lie down, for this ear close to the ground,

and list if thou canst hear the tread of travellers."

"...the boy shall lead our horses down the hill

we'll walk about a while, and ease our legs."

Action on Outer Stage.

## Scene III.

a. Workroom. A room in the castle.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

## Scene IV.

a. Eastcheap. A room in the Boar's Head Tavern.

b. Properties mentioned: chairs, stove used to

hide Palstaff. Curtains open; proscenium doors

closed.

c. Text: "Ned, prythee, come out of that fat room,

and lend me thy hand to laugh a little."

"Look to the guests within."

"Give me a cup of sack."

"This chair shall be my state."

"No, hide thee behind the arras."



Action on Inner-Outer Stage.

## Act III.

## Scene I.

- a. Bangor. A room in the Archdeacon's house.
- b. Properties mentioned: chair. Same properties used in act II, scene IV. Curtains open; proscenium doors closed.
- c. Text: "Lord Mortimer, and cousin Glendower, will you sit down? And, Uncle Worcester."

Action on Inner-Outer Stage.

## Scene II.

- a. London. A room in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "The Prince of Wales and I  
Must have some private conference: But be near  
at hand, *presently*  
For we shall *presently* have need of you."

Action on Outer Stage.

## Scene III.

- a. Eastcheap. A room in the Boar's Head Tavern.
- b. Same as act II, scene IV.
- c. Text: "Do you think I keep thieves in my house?"  
"You owe money here besides, Sir John, for  
your diet."  
"Hostess, my breakfast..."  
"I could wish this tavern were my drum."

Action on Inner-Outer Stage.

## Act IV.

Action on Inner-Outer Stage.

Act III.

Scene I.

- a. Bangor. A room in the Atchabson's house.
- b. Properties mentioned: chair. Same properties used in act II, scene IV. Curtains open.
- c. Text: "Lord Mortimer, and cousin Glenbowie, will you sit down? And, Uncle Mortimer."

Action on Inner-Outer Stage.

Scene II.

- a. Bangor. A room in the palace.
- b. No properties mentioned: none needed. Curtains closed; proscenium doors closed.
- c. Text: "The Prince of Wales and I must have some private conference: But be near at hand."
- d. Text: "For we shall presently have need of you."

Action on Outer Stage.

Scene III.

- a. Eastcheap. A room in the Boat's Head Tavern.
- b. Same as act II, scene IV.
- c. Text: "Do you think I keep thieves in my house?"
- d. Text: "You owe money here besides, Sir John, for your diet."
- e. Text: "Honesty, my breakfast..."
- f. Text: "I could wish this tavern were my drum."

Action on Inner-Outer Stage.

Act IV.



## Scene I.

- a. The Rebel camp near Shrewsbury.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene II.

- a. A public road near Coventry.
- b. Same as scene I.
- c. Text: "Bardolph, get thee before to Coventry: fill me a bottle of sack. Our soldiers shall march through; we'll to Sutton-cop-hill tonight."

Action on Outer Stage.

## Scene III.

- a. The Rebel camp near Shrewsbury.
- b. Same as scene II.
- c. Text: "We'll fight with him tonight."

Action on Outer Stage.

## Scene IV.

- a. York. A room in the Archbishop's house.
- b. No properties mentioned; needed: room setting. Curtains open; proscenium doors closed.
- c. Text: "I must go write again To other friends; and so farewell."

Action on Inner-Outer Stage.

## Act V.

## Scene I.

- a. The King's camp near Shrewsbury.
- b. No properties mentioned; none needed. Curtains

Scene I.

- a. The Rebel camp near Shrewsbury.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: No reference.

Action on Outer Stage.

Scene II.

- a. A public road near Coventry.
- b. Same as scene I.
- c. Text: "Bardolph, get thee before to Coventry: fill me a bottle of sack. Our soldiers shall march through; we'll to Button-cop-hill tonight."

Action on Outer Stage.

Scene III.

- a. The Rebel camp near Shrewsbury.
- b. Same as scene II.
- c. Text: "We'll fight with him tonight."

Action on Outer Stage.

Scene IV.

- a. York. A room in the Archbishop's house.
- b. No properties mentioned; needed: room setting. Curtains open; proscenium doors closed.
- c. Text: "I must go write again To other friends; and so farewell."

Action on Inner-Outer Stage.

Act V.

Scene I.

- a. The King's camp near Shrewsbury.
- b. No properties mentioned; none needed. Curtains



closed; proscenium doors open.

- c. Text: "How bloodily the sun begins to peer  
Above yond' bosky hill! the day looks pale  
At his distemperature."

Action on Outer Stage.

# Scene II-V.

- a. The rebel camp.  
b. Same as act IV, scene I.  
c. Text: "Arm, gentlemen, to arms!"

"What is thy name, that in the battle thus  
Thou crossest me?" Scene III.

Action on Outer Stage.

Note: nine scenes.

This play is divided into acts and scenes in  
the folio of 1623.

closed: procuring doors open.

c. Text: "How bloody the sun begins to peer  
above yond' bosky hill! the day looks pale  
At his disfigurement."

Action on Outer Stage.

Scene II-V.

a. The rebel camp.

b. Same as act IV, scene I.

c. Text: "Arm, gentlemen, to arms!"

"What is thy name, that in the battle thus

Thou crossest me?" Scene III.

Action on Outer Stage.

Note: nine scenes.

This play is divided into acts and scenes in

the folio of 1623.



## KING HENRY IV.

## PART II.

## Act I.

## Scene I.

a. Warkwork. Before Northumberland's castle.

b. No properties mentioned; none needed. Curtains closed; one proscenium door used for entrance to Northumberland's castle.

c. Text: "Who keeps the gate here?"

Lo!—Where is the earl?"

"Please it your honour, knock but at the gate,

And he himself will answer."

"Go in with me."

Action on Outer Stage.

## Scene II.

a. London. A street.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: "Wait close; I will not see him.

What's he that goes there?"

Action on Outer Stage.

## Scene III.

a. York. A room in the Archbishop's palace.

b. No properties mentioned; needed: a room setting. Curtains open; proscenium doors closed.

c. Text: "Thus have you heard our cause, and known our means."

"Shall we go draw our numbers, and set on?"

Action on Inner-Outer Stage.

Scene I.

a. Warwick. Before Northumberland's castle.  
 b. No properties mentioned; none needed. Curtains closed; one proscenium door used for entrance to Northumberland's castle.  
 c. Text: "Who keeps the gate here?"  
 b. "Where is the gate?"  
 c. "Please if your honour, knock out at the gate, and he himself will answer."  
 b. "Go in with me."

Action on Outer Stage.

Scene II.

a. London. A street.  
 b. No properties mentioned; none needed. Curtains closed; proscenium doors open.  
 c. Text: "Well alone; I will not see him. What's he that goes there?"

Action on Outer Stage.

Scene III.

a. York. A room in the Archbishop's palace.  
 b. No properties mentioned; needed: a room setting. Curtains open; proscenium doors closed.  
 c. Text: "Thus have you heard our cause, and known our names."  
 "Shall we go draw our numbers, and set on?"

Action on Inner-Outer Stage.



Act II. *closed; proscenium doors closed.*

Scene I, II. *Please it your grace to go to bed...*

a. London. A street.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open. *Action on Outer Stage.*

c. Text: "Yonder, he comes."

"Come, go along with me." *Let's house in*

*Westminster.*

Action on Outer Stage.

Scene III. *properties mentioned; none needed. Curtains*

a. Warkworth. Before the castle.

b. No properties mentioned; none needed. Curtains

closed; one proscenium door used for entrance to  
castle. *Action on Outer Stage.*

c. Text: "Come, come, go in with me."

Action on Outer Stage.

Scene IV. *closed in Westminster.*

a. London. A room in the Boar's Head Tavern. *curtains*

Eastcheap. *proscenium doors closed.*

b. No properties mentioned; needed a room setting.

Curtains open; proscenium doors closed. *grace."*

c. Text: "What the devil hast thou brought there?"

Apple-johns?" *Action on Inner-Outer Stage.*

"Shut the door, I pray you."

"Get you down stairs."

*b. Scene on scene I.*

Action on Inner-Outer Stage.

Act III. *c. Text: no reference.*

Scene I. *Action on Inner-Outer Stage.*

a. A room in the palace.

b. No properties mentioned; none needed. Curtains

Scene I. II.

a. London. A street.

b. No properties mentioned; none needed. Curtains

closed; procenium door open.

c. Text: "Yonder, he comes."

"Come, go along with me."

Action on Outer Stage.

Scene III.

a. Warwick. Before the castle.

b. No properties mentioned; none needed. Curtains

closed; one procenium door used for entrance to

castle.

c. Text: "Come, come, go in with me."

Action on Outer Stage.

Scene IV.

a. London. A room in the Bear's Head Tavern.

Eastward.

b. No properties mentioned; needed a room sitting.

Curtains open; procenium door closed.

c. Text: "What the devil hast thou brought there?"

"Apple-John?"

"Shut the door, I pray you."

"Get you down stairs."

Action on Inner-Outer Stage.

Scene I.

a. A room in the palace.

b. No properties mentioned; none needed. Curtains



closed; proscenium doors closed.

c. Text: "Please it your grace to go to bed..."

And these unseason'd hours, perforce, must add her stage.

Scene Unto your sickness."

a. Testimonial. A room in the palace Action on Outer Stage.

Scene II. properties mentioned during first half of

a. Court before Justice Shallow's house in

Glostershire. other: then describe the scene, and

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: "Come, let's to dinner; come, let's to  
dinner."

Let us the scene upon the palace Action on Outer Stage.

Act IV. "So, I will all well upon here, by the king."

Scene I. Action on Outer Stage-

a. A forest in Yorkshire. and Inner-Outer Stage-

b. Properties mentioned: forest setting. Curtains

open; proscenium doors closed.

c. Text: "What is this forest call'd?"

d. "'Tis Gaultree forest, an't please your grace."

e. "West of this forest, scarcely off a mile etc."

a. Testimonial: Sir John Action on Inner-Outer Stage.

Scene II. John, Master Shallow, I have, Master Shallow."

a. Another part of the forest. Action on Outer Stage.

b. Same as scene I.

c. Text: no references. In the palace.

d. No properties mentioned; none Action on Inner-Outer Stage.

Scene III. proscenium doors closed.

a. Another part of the forest.

closed; procenium doors closed.

c. Text: "Please if your grace to go to bed..."

And these unseason'd hours, perforce, must add

unto your sickness."

Action on Outer Stage.

Scene II.

a. Court before Justice Shallow's house in

Gloucestershire.

b. No properties mentioned; none needed. Curtains

closed; procenium doors open.

c. Text: "Come, let's to dinner; come, let's to

dinner."

Action on Outer Stage.

Act IV.

Scene I.

a. A forest in Yorkshire.

b. Properties mentioned: forest setting. Curtains

open; procenium doors closed.

c. Text: "What is this forest call'd?"

"This Gentree forest, and please your grace."

"West of this forest, scarcely off a mile etc."

Action on Inner-Outer Stage.

Scene II.

a. Another part of the forest.

b. Same as scene I.

c. Text: no references.

Action on Inner-Outer Stage.

Scene III.

a. Another part of the forest.



b. Same as scene II.

c. Text: no references.

a. Gloucestershire. The garden of Westminister. Action on Inner-Outer Stage.

Scene IV. *Properties mentioned: none. Curtains open.*

a. Westminister. A room in the palace.

b. No properties mentioned during first half of scene, until King commands that he be taken to some other chamber; then curtains are open, and inner stage reveals bed, chamber setting.

Proscenium doors closed.

c. Text: "I pray you, take me up, and bear me hence  
Into some other chamber: softly, 'pray.

Set me the crown upon my pillow, here."

"No, I will sit and watch here, by the king."

Action on Outer Stage.

and Inner-Outer Stage.

Act V.

Scene I. *Properties mentioned: none. Curtains open.*

a. Gloucestershire. A hall in Shallow's house.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: "(within) Sir John!

"I come, master Shallow; I come, master Shallow."

Action on Outer Stage.

Scene II. *Properties mentioned: none. Curtains open.*

a. Westminister. A room in the palace.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: no references.

b. Same as scene II.  
 c. Text: no references.  
Action on Inner-Outer Stage.

Scene IV.

a. Westminister. A room in the palace.  
 b. No properties mentioned during first half of scene, until King commands that he be taken to some other chamber; then curtains are open, and inner stage reveals bed, chamber setting.  
 Proscenium doors closed.  
 c. Text: "I pray you, take me up, and bear me hence into some other chamber: softly, pray."  
 Set me the crown upon my pillow, here."  
 "No, I will sit and watch here, by the king."

Action on Outer Stage.  
and Inner-Outer Stage.

Act V.

Scene I.

a. Ghostwritten. A hall in Shallow's house.  
 b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.  
 c. Text: "(Within) Sir John!"  
 "I come, master Shallow; I come, master Shallow."

Action on Outer Stage.

Scene II.

a. Westminister. A room in the palace.  
 b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.  
 c. Text: no references.



Action on Outer Stage.

## Scene III.

- a. Glostershire. The garden of Shallow's house.
- b. Properties mentioned: trees, seats. Curtains open; proscenium doors closed.
- c. Text: "Nay, you shall see mine orchard; where in an arbour, we will eat a last years pippin, with a dish of carraways."  
"Sweet sir, sit."

Action on Inner-Outer Stage.

## Scene IV.

- a. London. A street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

## Scene V.

- a. A public place near Westminster Abbey.
- b. Same as scene IV.
- c. Text: "It will be two o'clock ere they come from the coronation."  
"Stand here by me."

Action on Outer Stage.

Note: nineteen scenes.

Play is divided into acts in the first folio of 1623, but not in the quartos.

Action on Outer Stage.

Scene III.

- a. Gloucestershire. The garden of Shallow's house.
- b. Properties mentioned: trees, seats. Curtains open; proscenium doors closed.
- c. Text: "Now, you shall see mine orchard; where in an arbour, we will eat a last years pippin, with a dish of carraways."
- "Sweet sir, sit."

Action on Inner-Outer Stage.

Scene IV.

- a. London. A street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

Scene V.

- a. A public place near Westminster Abbey.
- b. Same as scene IV.
- c. Text: "It will be two o'clock ere they come from the coronation."
- "Stand here by me."

Action on Outer Stage.

Note: nineteen scenes.

Play is divided into acts in the first folio of 1623, but not in the quarto.



## KING HENRY V.

## Act I.

## Scene I.

- a. London. An ante-chamber in the king's palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "Then we go in to know his embassy."

Action on Outer Stage.

## Scene II.

- a. The same. A room of state in the same.
- b. No properties mentioned; needed, chairs. Curtains open; proscenium doors closed.
- c. Text: no references.

Action on Inner-Outer Stage.

## Act II.

## Scene I.

- a. London. Before the Boar's Head Tavern. Eastcheap.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene II.

- a. Southampton. A council-chamber.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene III.

- a. London. The Boar's Head Tavern in Eastcheap.

Act I.

Scene I.

- a. London. An ante-chamber in the King's palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "Then we go in to know his embassy."

Action on Outer Stage.

Scene II.

- a. The same. A room of state in the same.
- b. No properties mentioned; needed, chairs. Curtains open; proscenium doors closed.
- c. Text: no references.

Action on Inner-Outer Stage.

Act II.

Scene I.

- a. London. Before the Bear's Head Tavern, Eastcheap.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene II.

- a. Southampton. A council-chamber.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. London. The Bear's Head Tavern in Eastcheap.



- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene IV.

- a. France. A room in the French King's palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Act III.

Scene I.

- a. France. Before Harfleur.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "Once more unto the breach, dear friends,  
once more,  
Or close the wall up with our English dead!"

Action on Outer Stage.

Scene II.

- a. The same. Another part of field.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. The same. Before the gates of Harfleur.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene IV.

a. France. A room in the French King's palace.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Act III.

Scene I.

a. France. Before Harfleur.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: "Once more unto the breach, dear friends,

once more,

Or else the wall up with our English dead!"

Action on Outer Stage.

Scene II.

a. The same. Another part of field.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene III.

a. The same. Before the gates of Harfleur.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.



c. Text: "Enter our gates."...

"Open your gates... Go you and enter Harfleur."

Action on Outer Stage.

Scene IV.

a. Rouen. A room in the palace.

b. No properties mentioned; none needed. Curtains closed; proscenium doors

c. Text: devoid of references.

Action on Outer Stage.

Scene V.

a. The same. Another room in the same.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: devoid of references.

Action on Outer Stage.

Scene VI.

a. The English camp at Picardy.

b. No properties mentioned; none needed. Curtains closed; proscenium doors.

c. Text: devoid of references.

Action on Outer Stage.

Scene VII.

a. The French camp near Agincourt.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Act IV.

Scene I.

Scene I.

Act IV.

Action on Outer Stage.

c. Text: no references.

closed; props and doors closed.

b. No properties mentioned; none needed. Curtains

a. The French camp near Alençon.

Scene VII.

Action on Outer Stage.

c. Text: devoid of references.

closed; props and doors.

b. No properties mentioned; none needed. Curtains

a. The English camp at Alençon.

Scene VI.

Action on Outer Stage.

c. Text: devoid of references.

closed; props and doors closed.

b. No properties mentioned; none needed. Curtains

a. The same. Another room in the same.

Scene V.

Action on Outer Stage.

c. Text: devoid of references.

closed; props and doors

b. No properties mentioned; none needed. Curtains

a. Room. A room in the palace.

Scene IV.

Action on Outer Stage.

"Open your gates... do you not enter here?"

c. Text: "Enter our gates..."



- a. The English camp at Agincourt.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "My lord, your nobles. jealous of your absence,  
Seek through your camp to find you.  
Good old knight,  
Collect them all together at my tent:  
I'll be before thee."

Action on Outer Stage.

Scene II.

- a. The French camp.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. The English camp.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene IV.

- a. The field of battle.
- b. No properties mentioned. Same as scene III.
- c. Text: no references.

Action on Outer Stage.

Scene V.

- a. Another part of the field of battle.

a. The English camp at Agincourt.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: "My lord, your nobles, jealous of your

speeches,

seek through your camp to find you.

Good old knight,

collect them all together at my tent:

I'll be before them."

Action on Outer Stage.

Scene II.

a. The French camp.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

Scene III.

a. The English camp.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene IV.

a. The field of battle.

b. No properties mentioned. Same as scene III.

c. Text: no references.

Action on Outer Stage.

Scene V.

a. Another part of the field of battle.



b. No properties mentioned. Same as scene III.

c. Text: no references.

Action on Outer Stage.

Scene VI.

a. Another part of the field.

b. No properties mentioned. Same as scene III.

c. Text: no references.

Action on Outer Stage.

Scene VIII.

a. Before King Henry's pavilion.

b. No properties mentioned. Same as scene III.

c. Text: no references.

Action on Outer Stage.

Act V.

Scene I.

a. France. An English court of guard.

b. No properties mentioned. Same as scene III, act IV.

c. Text: no references.

Action on Outer Stage.

Scene II.

a. Troyes in Champagne. An apartment in the French King's palace.

b. No properties mentioned; chairs used. Curtains open; proscenium doors closed.

c. Text:..."As a branch and member of this royalty,  
By whom this great assembly is contrived,  
We do salute you."





THE TOWER VI.

Action on Inner-Outer Stage.

Note: twenty-three scenes.

This play in the folio of 1623 is divided into acts, but not into scenes.

a. Properties mentioned: none listed. Christina open; procession door closed.

c. Text: "Enter Henry, he that was never shall revive."

"Upon a wooden cart he is carried."

"Lifford, what art thou that thou art, before Henry?"

Henry?

Action on Inner-Outer Stage.

Scene II.

a. Properties: none listed.

b. No properties mentioned; none listed. Christina closed; procession door open.

c. Text: "Charles, at pleasure come to the holy shrine."

Action on Outer Stage.

Scene III.

a. Location: Tower Hill, outer, at the gates. Use of Greater etc.

b. No properties mentioned; none listed. Christina closed; procession door used for gates.

c. Text: "Plenier, I am come to survey the tower this day: ... open the gates."

d. Text: "Plenier, I am come to survey the tower this day: ... open the gates."

Action on Outer Stage.

Scene IV.

a. Properties: before Christina.

b. No properties mentioned; none listed. Use of





## KING HENRY VI.

## PART I.

## Act I.

## Scene I.

- a. Westminster Abbey.
- b. Properties mentioned and needed: hearse. Curtains open; proscenium doors closed.
- c. Text: "Exeter Henry is dead, and never shall revive.  
Upon a wooden coffin we attend."  
"Bedford, what say'st thou man, before Henry's  
corse?"

Action on Inner-Outer Stage.

## Scene II.

- a. France. Before Orleans.
- b. No properties mentioned; none needed. Curtains closed: proscenium doors open.
- c. Text: "Charles. At pleasure here we lie near Orleans."

Action on Outer Stage.

## Scene III.

- a. London. Tower Hill. Enter, at the gates, the Duke of Gloster etc.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door used for gates.
- c. Text: "Gloster. I am come to survey the Tower  
this day;... Open the gates."

Action on Outer Stage.

## Scene IV.

- a. France. Before Orleans.
- b. No properties mentioned; none needed. Use of

Scene I.

a. Westminster Abbey.

b. Properties mentioned and needed: Hearse. Curtains

open; procuring doors closed.

c. Text: "Exeter Henry is dead, and never shall revive.

Upon a wooden coffin we stand."

"Bedford, what say'st thou man, before Henry's

corse?"

Action on Inner-Outer Stage.

Scene II.

a. France. Before Orleans.

b. No properties mentioned; none needed. Curtains

closed; procuring doors open.

c. Text: "Charles, at pleasure here we lie near Orleans."

Action on Outer Stage.

Scene III.

a. London. Tower Hill. Enter, at the gates, the

King of Gloucester etc.

b. No properties mentioned; none needed. Curtains

closed; one procuring door used for gates.

c. Text: "Gloucester, I am come to survey the Tower

this day;... Open the gates."

Action on Outer Stage.

Scene IV.

a. France. Before Orleans.

b. No properties mentioned; none needed. Use of



balcony room, drawing of curtains, disclosing characters.

- c. Text: "Master-Gunner. Sirrah, thou know'st how Orleans is besieg'd.".... Go "In yonder tower, to overpeer the city."..."Accursed tower."

Action on Outer Low Stage  
and Balcony with Balcony  
curtains drawn, and inner  
balcony room used.

#### Scene V.

- a. The same. Before one of the gates.  
b. No properties mentioned; none needed. Curtains closed; one proscenium door used for gates.  
c. Text: "Advance our waving colours on the walls! Rescu'd is Orleans from the English."

Action on Balcony.

#### Act II.

##### Scene I.

- a. The same.  
b. No properties mentioned; none needed. Ladders brought in.  
c. Text: "Sirs, take your places near to the walls."

Action on Outer Stage.  
and Balcony.

##### Scene II.

- a. Orleans. Within the Town.  
b. No properties mentioned; none needed. Curtains closed; proscenium doors open.  
c. Text: "Bring forth the body of old Salisbury; And here advance it in the market-place."

balcony room, drawing of curtains, disclosing

characters.

c. Text: "Master-Gunner, Sirrah, thou know'st not

Orleans is bested.".... Go "in yonder tower,

to overpeer the city.".... "accursed tower."

Action on Outer Low Stage

and Balcony with Balcony

curtains drawn, and inner

balcony room used.

Scene V.

a. The same. Before one of the gates.

b. No properties mentioned; none needed. Curtains

closed; one procession door used for gates.

c. Text: "Advance our waving colours on the walls!

Heard's is Orleans from the English."

Action on Balcony.

Act II.

Scene I.

a. The same.

b. No properties mentioned; none needed. Ladders

brought in.

c. Text: "Sirrah, take your place next to the walls."

Action on Outer Stage.

and Balcony.

Scene II.

a. Orleans. Within the Town.

b. No properties mentioned; none needed. Curtains

closed; procession doors open.

c. Text: "Bring forth the body of old Salisbury;

And here advance it in the market-place."



Action on Outer Stage.

## Scene III.

- a. Auvergne. Court of the Castle.
- b. No properties mentioned; none needed.  
Proscenium doors closed; curtains closed.
- c. Text: No references.

Action on Outer Stage.

## Scene IV.

- a. London. The Temple Garden.
- b. Properties mentioned: garden with rose bushes.  
Curtains open; proscenium doors closed.
- c. Text: "The garden here is more convenient."  
"From off this brier pluck a white rose with me."  
"Pluck a red rose from off this thorn with me."

Action on Inner-Outer Stage.

## Scene V.

- a. The same. A room in the Tower.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: Mortimer brought in a chair by two keepers.  
"Kind keepers of my weak decaying age,  
Let dying Mortimer here rest himself."

Action on Outer Stage.

## Act III.

## Scene I.

- a. The same. The Parliament house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: No references.

Action on Outer Stage.

Scene III.

a. Avenue. Court of the Castle.

b. No properties mentioned; none needed.

Proscenium doors closed; curtains closed.

c. Text: No references.

Action on Outer Stage.

Scene IV.

a. London. The Temple Garden.

b. Properties mentioned: garden with rose bushes.

Curtains open; proscenium doors closed.

c. Text: "The garden here is more convenient."

"From off this briar pluck a white rose with me."

"Pluck a red rose from off this thorn with me."

Action on Inner-Outer Stage.

Scene V.

a. The same. A room in the Tower.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: Mortimer brought in a chair by two keepers.

"Kind keepers of my weak decaying age,

Let dying Mortimer here rest himself."

Action on Outer Stage.

Act III.

Scene I.

a. The same. The Parliament house.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: No references.



Action on Outer Stage.

## Scene II.

a. France. Before Rouen.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed, then open.

Balcony used for walls. Bedford brought in sick through one proscenium door.

c. Text: "These are the gates of the city, the gates of Rouen."

"By thrusting out a torch from yonder tower."

"Bedford. We will bestow you in some better place, fitter for sickness and for crazy age."

Action on Outer Stage.and Balcony.

## Scene III.

a. The same. The Plains near City.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: devoid of references.

Action on Outer Stage.

## Scene IV.

a. Paris. A room in the palace.

b. No properties mentioned; properties inferred: throne for King. Curtains open; proscenium doors closed.

c. Text: no references.

Action on Inner-Outer Stage.

Action on Outer Stage.

Scene II.

a. Entrance. Before Roman.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed, then open.

balcony used for walls. Bedford brought in sick

through the proscenium door.

c. Text: "These are the gates of the city, the

gates of Roman."

"By thrusting out a tower from yonder tower."

"Bedford. We will hasten you in some better

place, fitter for sickness and for prayer also."

Action on Outer Stage.

and Balcony.

Scene III.

a. The same. The Plains near City.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: devoid of references.

Action on Outer Stage.

Scene IV.

a. Paris. A room in the palace.

b. No properties mentioned; properties indicated:

throne for King. Curtains open; proscenium

doors closed.

c. Text: no references.

Action on Inner-Outer Stage.



## Act IV.

## Scene I.

- a. The same. A room of state.
- b. No properties mentioned; inferred: throne-  
same as Act III, Scene IV.
- c. Text: "Lord Bishop, set the crown upon his head."

Action on Inner-Outer Stage.

## Scene II.

- a. France. Before Bourdeaux.
- b. No properties mentioned; none needed. Proscenium  
doors closed for gates; curtains closed.
- c. Text: "Go to the gates of Bordeaux, trumpeter:  
Summon their general unto the wall."

Action on Outer Stage.

and Balcony.

## Scene III.

- a. Plains in Gascony.
- b. No properties mentioned; none needed. Curtains  
closed; proscenium doors open.
- c. Text: devoid of references.

Action on Outer Stage.

## Scene V.

- a. The English camp near Bourdeaux.
- b. No properties mentioned; none needed. Curtains  
closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

## Scene VI.

- a. A field of battle.

Act IV.

Scene I.

a. The same. A room of state.

b. No properties mentioned; inferred: throne-

same as Act III. Scene IV.

c. Text: "Lord Bishop, set the crown upon his head."

Action on Inner-Outer Stage.

Scene II.

a. France. Before Bourbonnais.

b. No properties mentioned; none needed. Proscenium

doors closed for gates; curtains closed.

c. Text: "Go to the gates of Bourbonnais, trumpet:

Summon their General into the wall."

Action on Outer Stage.and Balcony.

Scene III.

a. Plains in Gascony.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: "Herald of truces."

Action on Outer Stage.

Scene V.

a. The English camp near Bourbonnais.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

Scene VI.

a. A field of battle.



- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

Scene VII.

- a. Another part of the same.
- b. No properties mentioned; none needed. Same as scene VI.
- c. Text: no references.

Action on Outer Stage.

Act V.

Scene I.

- a. London. A room in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene II.

- a. France. Plains of Anjou.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. The same. Before Angiers.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "And, madame, at your father's walls  
We'll crave a parley, to confer with him."

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.  
c. Text: no references.

Action on Outer Stage.

Scene VII.

a. Another part of the same.  
b. No properties mentioned; none needed. Same as scene VI.  
c. Text: no references.

Action on Outer Stage.

Act V.

Scene I.

a. London. A room in the palace.  
b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.  
c. Text: no references.

Action on Outer Stage.

Scene II.

a. France. Plains of Angou.  
b. No properties mentioned; none needed. Curtains closed; proscenium doors open.  
c. Text: no references.

Action on Outer Stage.

Scene III.

a. The same. Before Angiers.  
b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.  
c. Text: "And, Madame, at your father's walls we'll grave a parley, to confer with him."



Action on Outer Stage.and Balcony.

## Scene IV.

- a. Camp of the Duke of York, in Anjou.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene V.

- a. London. A room in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: devoid of references.

Action on Outer Stage.

Note: twenty-six scenes.

In the folio of 1623, this play is carelessly divided into acts and scenes.

Action on Outer Stage.

and Balcony.

Scene IV.

a. Camp of the Duke of York, in Arden.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene V.

a. London. A room in the palace.

b. No properties mentioned; none needed. Curtains closed;

proscenium doors closed.

c. Text: devoid of references.

Action on Outer Stage.

Note: twenty-six scenes.

In the folio of 1623, this play is carelessly

divided into acts and scenes.



## KING HENRY VI.

## PART II.

## Act I.

## Scene I.

- a. London. A room of state in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text directs: "King Henry. Come, let us in; and with all speed provide  
To see her coronation performed."

Action on Outer Stage.

## Scene II.

- a. The same. A room in the Duke of Gloster's house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene III.

- a. The same. A room in the palace.
- b. No properties mentioned; none needed. Curtains drawn; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene IV.

- a. The Duke of Gloster's garden.
- b. Mention of properties; needed: chair on balcony.  
Trap on outer stage for ghost.
- c. Text: "Madam, sit you, and fear not." Duchess enters on balcony and sits. Ghost ariseth from

KING HENRY VI.

PART II.

Act I.

Scene I.

- a. London. A room of state in the palace.
- b. No properties mentioned; none needed. Curtains closed; presidential doors closed.
- c. Text directed: "King Henry. Come, let us in; and with all speed provide to see her coronation performed."

Action on Outer Stage.

Scene II.

- a. The same. A room in the lake of Gloucester's house.
- b. No properties mentioned; none needed. Curtains closed; presidential doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. The same. A room in the palace.
- b. No properties mentioned; none needed. Curtains drawn; presidential doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene IV.

- a. The lake of Gloucester's garden.
- b. Mention of properties; needed: chair on balcony.
- c. Text: "Madam, sit you, and fear not." Includes enters on balcony and sits. Ghost appears from



outer stage floor.

Action on Outer Stage.

Act II.

Scene I.

- a. Saint Albans.
- b. No properties mentioned; none needed. Curtains closed; doors open.
- c. Text: "Simpcox borne between two persons in a chair."  
"Now fetch me a stool hither by and by."

Action on Outer Stage.

Scene II.

- a. London. The Duke of York's garden.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "Give me leave in this close walk, to satisfy myself."

Action on Outer Stage.

Scene III.

- a. The same. A hall of justice.
- b. No properties mentioned; needed: tables and chairs. Curtains open; proscenium doors closed.
- c. Text: "Receive the sentence of the law."

Action on Inner-Outer Stage.

Scene IV.

- a. The same. A street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "Uneath may she endure the flinty streets,  
To tread them with her tender-feeling feet."

outer stage floor.

Action on Outer Stage.

Act II.

Scene I.

a. Saint Albans.

b. No properties mentioned; none needed. Curtains

closed; doors open.

c. Text: "Singsong comes between two persons in a chair."

"Now fetch me a stool Hither by and by."

Action on Outer Stage.

Scene II.

a. London. The Duke of York's garden.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: "Give me leave in this close wall, to

actively myself."

Action on Outer Stage.

Scene III.

a. The same. A hall of justice.

b. No properties mentioned; needed: tables and

chairs. Curtains open; proscenium doors closed.

c. Text: "Rehearse the sentence of the law."

Action on Inner-Outer Stage.

Scene IV.

a. The same. A street.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: "Unhappily may she endure the flinty streets,

to tread them with her tender-feeling feet."



Action on Outer Stage.

## Act III.

## Scene I

- a. The abbey at Bury.
- b. No properties mentioned; needed chairs, table.  
Curtains open; proscenium doors closed.
- c. Text: Act II, Scene IV.--"Herald. I summon  
your grace to his Majesty's parliament, holden  
at Bury the first of this next month." This  
scene, Act III, scene I is the parliament scene  
of above.

Action on Inner-Outer Stage.

## Scene II.

- a. Bury. A room in the palace.
- b. Properties mentioned: bed in bedchamber, behind  
traverse on inner stage. Action of first half of  
scene on the outer stage. Warwick uses curtains  
as doors to bedroom. Salisbury goes to one  
proscenium door where Commons are supposed to be  
held. Curtains are thrown open to discover  
Gloster dead in bed. Final action entirely on  
inner-outer stage. Traverse drawn during scene  
between Queen Margaret and Suffolk.
- c. Text: "King Henry. Enter his chamber, view his  
breathless corpse.  
And comment then upon his sudden death.  
Warwick. That shall I do, my liege.....  
Come hither, gracious Sovereign, view this body."

Scene I

- a. The lobby at Bury.  
b. No properties mentioned; needed chairs, table.  
c. Text: Act II, Scene IV.--"Herald. I summon  
your Grace to his Majesty's parliament, holden  
at Bury the first of this next month." This  
scene, Act III, scene I is the parliament scene  
of above.

Action on Inner-Outer Stage.

Scene II.

- a. Bury. A room in the palace.  
b. Properties mentioned: bed in bedchamber, behind  
traverse on inner stage. Action of first half of  
scene on the outer stage. Warwick uses curtains  
as doors to bedroom. Salisbury goes to one  
proscenium door where Commons are supposed to be  
held. Curtains are thrown open to discover  
Ghoster dead in bed. Final action entirely on  
inner-outer stage. Traverse drawn during scene  
between Queen Margaret and Suffolk.  
c. Text: "King Henry. Enter his chamber, view his  
breathless corpse.  
And comment then upon his sudden death.  
Warwick. Thus shall I do, my liege.....  
Come hither, gracious Sovereign, view this body."



Action on Outer Stage,  
later in scene: Inner-Outer Stage.

Scene III.

- a. London. Cardinal Beaufort's bed-chamber.
- b. Properties mentioned: bed with dying cardinal.  
Traverse to hide bed. Curtains open; proscenium doors closed.

c. Text: "King Henry. Ah what a sign it is of  
evil life,  
Where death's approach is seen so terrible!...  
Forbear to judge, for we are sinners all.  
Close up his eyes, and draw the curtains close,  
And let us all to meditation."

Action on Inner-Outer Stage.

Act IV.

Scene I.

- a. Kent. The sea-shore near Dover.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "The gaudy, blabbing, and remorseful day  
Is crept into the bosom of the sea,...  
Here shall they make ransom on the sand."

Action on Outer Stage.

Scene II.

- a. Blackheath.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

Action on Outer Stage.

Later in scene: Inner-Outer Stage.

Scene III.

a. London. Cardinal Beaufort's bed-chamber.  
b. Properties mentioned: bed with dying cardinal.  
Traverse to hide bed. Curtains open; procession  
doors closed.

c. Text: "King Henry. Ah what a sign it is of

evil life.

Where death's approach is seen so terrible...

Forebear to judge. For we are sinners all.

Close up his eyes, and draw the curtains close.

And let us all to meditation."

Action on Inner-Outer Stage.

Act IV.

Scene I.

a. Kent. The sea-shore near Dover.  
b. No properties mentioned; none needed. Curtains  
closed; procession doors open.

c. Text: "The queen, blindfold, and remorseful day

is crept into the bosom of the sea....

Here shall they make ransom on the sands."

Action on Outer Stage.

Scene II.

a. Blackheath.  
b. No properties mentioned; none needed. Curtains  
closed; procession doors open.

c. Text: no references.

Action on Outer Stage.



## Scene III.

- a. Another part of Blackheath.
- b. No properties mentioned. Same as scene II.
- c. Text: no references.

Action on Outer Stage.

## Scene IV.

- a. London. Room in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene V.

- a. The same. The tower.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "The Lord Mayor craves aid of your Honour from the tower, to defend the city from the rebels."  
"The rebels have assay'd to win the tower."

Action on Balcony.

## Scene VI.

- a. The same. Cannon street.
- b. Property: London stone. Curtains closed; proscenium doors open.
- c. Text: "And here, sitting upon London-stone."

Action on Outer Stage.

## Scene VII.

- a. The same. Smithfield.
- b. No properties mentioned; none needed; Curtains closed; proscenium doors open.

Scene III.

a. Another part of Winchester.

b. No properties mentioned; same as scene II.

c. Text: no references.

Action on Outer Stage.

Scene IV.

a. London. Room in the palace.

b. No properties mentioned; none needed. Curtains

closed; procession doors closed.

c. Text: no references.

Action on Outer Stage.

Scene V.

a. The same. The tower.

b. No properties mentioned; none needed. Curtains

closed; procession doors closed.

c. Text: "The Lord Mayor greets aid of your honour

from the tower, to defend the city from the rebels."

"The rebels have essayed to win the tower."

Action on Balcony.

Scene VI.

a. The same. Cannon street.

b. Property: London stone. Curtains closed;

procession doors open.

c. Text: "And here, sitting upon London-stone."

Action on Outer Stage.

Scene VII.

a. The same. Smithfield.

b. No properties mentioned; none needed. Curtains

closed; procession doors open.



c. Text: no references.

Action on Outer Stage.

# Scene VIII.

a. Southwark.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

# Scene IX.

a. Killingworth Castle.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: "Let's in and learn to govern better."

Action on Outer Stage.  
and Balcony.

# Scene X.

a. Kent. Iden's garden.

b. Properties mentioned: a garden, green grass.  
Curtains open; proscenium doors open.

c. Text: "Wherefore, on a brick wall have I climb'd  
into this garden, to see if I can eat grass."  
"...That Alexander Iden, an esquire of Kent,  
Took odds to combat a poor famish'd man."  
"...Wither, garden."

Action on Inner-Outer Stage.

# Act V.

## Scene I.

a. The same. Fields between Dartford and Blackheath.

b. No properties mentioned; none needed. Curtains

c. Text: no references.

Action on Outer Stage.

Scene VIII.

a. Southward.

b. No properties mentioned; none needed. Curtains

closed; presentism doors open.

c. Text: no references.

Action on Outer Stage.

Scene IX.

a. Killinworth Castle.

b. No properties mentioned; none needed. Curtains closed;

presentism doors closed.

c. Text: "Let's in and learn to govern better."

Action on Outer Stage.

and balcony.

Scene X.

a. Kent. Eden's garden.

b. Properties mentioned: a garden, green grass.

Curtains open; presentism doors open.

c. Text: "Wherefore, on a brick wall have I climb'd

into this garden, to see if I can eat grass."

"...That Alexander Eden, an equerry of Kent,

Took odds to combat a poor famish'd man."

"...Wither, garden."

Action on Inner-Outer Stage.

Act V.

Scene I.

a. The same. Fields between Harford and Blackheath.

b. No properties mentioned; none needed. Curtains



closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

Scene II.

a. Saint Albans.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: "For, underneath an alehouse' paltry sign,  
The castle in St. Albans, Somerset hath made  
the wizard famous in his death."

Action on Outer Stage.

Scene III.

a. Fields near Saint Albans.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

Note: twenty-four scenes.

This play in the folio of 1623 was divided  
into acts and scenes.

closed; proceeding doors open.

c. Text: no references.

Action on Outer Stage.

Scene II.

a. Saint Albans.

b. No properties mentioned; none needed. Curtains

closed; proceeding doors open.

c. Text: "For, underneath an alarouse, hairy sign.

The castle in St. Albans, Somerset hath made

the wizard famous in his death."

Action on Outer Stage.

Scene III.

a. Fields near Saint Albans.

b. No properties mentioned; none needed. Curtains

closed; proceeding doors open.

c. Text: no references.

Action on Outer Stage.

Note: twenty-four scenes.

This play in the folio of 1623 was divided

into acts and scenes.



## KING HENRY VI.

## PART III.

## Act I.

## scene I.

a. London. The Parliament House.

b. Properties mentioned: throne for king. Curtains open; proscenium doors closed.

c. Text: "I'll plant Plantagenet"...

"My lords, look where the sturdy rebel sits,  
Even in the chair of state!"

"And shall I stand, and thou sit in my throne?"

Action on Inner-Outer Stage.

## Scene II.

a. A room in Sandal Castle, near Wakefield.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: "...Intend here to besiege you in your  
castle."

Action on Outer Stage.

## Scene III.

a. Plains near Sandal Castle.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

## Scene IV.

a. The same.

b. Same as scene III.

c. Text: "The army of the Queen hath got the field."





Action on Outer Stage.

## Act II.

## Scene I.

- a. A plain near Mortimer's Cross in Herefordshire.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

## Scene II.

- a. Before York.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "Welcome, my lord, to this brave town of York."

Action on Outer Stage.

## Scene III.

- a. A field of battle near Towton.
- b. Same as scene II.
- c. Text: no references.

Action on Outer Stage.

## Scene IV.

- a. The same. Another part of the field.
- b. Same as scene II.
- c. Text: no references.

Action on Outer Stage.

## Scene V.

- a. Another part of field.
- b. Same as scene II.





- c. Text: no references.

Action on Outer Stage.

Scene VI.

- a. The same.
- b. Same as scene II.
- c. Text: no references.

Action on Outer Stage.

Act III.

Scene I.

- a. A chase in the North of England.
- b. Properties: thick grown brake. Curtains open; proscenium doors closed.
- c. Text: "Under this thick grown brake we'll shroud ourselves."

Action on Inner-Outer Stage.

Scene II.

- a. London. A room in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. France. A room in the palace.
- b. Properties mentioned: throne of state. Curtains open; proscenium doors closed.
- c. Text: "Sit down with us: it ill befits thy state  
And birth, that thou should'st stand while  
Louis' doth sit."

Action on Inner-Outer Stage.





## Act IV.

## scene I.

- a. London. A room in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene II.

- a. A plain in Warwickshire.
- b. No properties mentioned. Same as scene I.
- c. Text: no references.

Action on Outer Stage.

## Scene III.

- a. Edward's camp near Warwick.
- b. No properties mentioned; none needed. Curtains used as tent entrances; proscenium doors closed.
- c. Text: "...That with the king here resteth in his tent."  
"This is his tent; and see, where stand his guard."

Action on Outer Stage.

## Scene IV.

- a. London. A room in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.





## Scene V.

- a. A park near Middleham Castle in Yorkshire.
- b. Properties mentioned: thicket of the park. Forest setting. Curtains open; proscenium doors closed.
- c. Text: "Leave off to wonder why I drew you hither,  
Into this chiefest thicket of the park."

Action on Outer Stage.

## Scene VI.

- a. A room in the tower.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene VII.

- a. Before York.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door used for gates to town.
- c. Text: "By fair or foul means we must enter in,  
For hither will our friends repair to us.  
My liege, I'll knock once more to summon them."  
"My lords, we were forewarned of your coming,  
And shut the gates for safety of ourselves."

Action on Outer Stage.

and Balcony.

## Scene VIII.

- a. London. A room in the palace.
- b. No properties mentioned; needed: room setting.  
Curtains open; proscenium doors closed.
- c. Text: "Here, at the palace will I rest awhile."

Action on Inner-Outer Stage.





## Act V.

## Scene I.

a. Coventry.

b. No properties mentioned; none needed. Curtains closed; proscenium door used for gate to city, closed.

c. Text: "Go, trumpet, to the walls, and sound a parle."

"The gates are open, let us enter, too."

Action on Outer Stage.

and Balcony.

## Scenes II-VI.

a. A field of battle near Barnet-scene IV Tewksbury.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: "Ah, who is nigh? Come to me friend or foe,  
And tell me who is victor, York or Warwick?"

Action on Outer Stage.

## Scene VI.

a. London. A room in the Tower.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

## Scene VII.

a. The same. A room in the palace.

b. Properties mentioned: royal throne. Curtains open; proscenium doors closed.

c. Text: "Once more we sit in England's royal throne."

Action on Inner-Outer Stage.





## KING HENRY VIII.

Act I.

Note: twenty-eight scenes.

Scene

This play in the folio of 1623 is divided  
into acts and scenes.

- a. No properties mentioned above except. Besides  
object: proscenium, stage, floor, and the  
entrance for the use of the actors.
- b. No properties mentioned above except.

Design of the Stage.

Scene II.

- a. The stage is divided.
- b. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- c. Properties mentioned above, and the stage  
entrance and the entrance for the actors.

Design of the Stage.

Scene III.

- a. No properties mentioned above except.
- b. No properties mentioned above except.
- c. No properties mentioned above except.

Design of the Stage.

Scene IV.

- a. The stage is divided.
- b. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- c. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- d. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- e. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- f. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- g. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- h. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- i. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- j. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- k. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- l. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- m. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- n. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- o. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- p. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- q. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- r. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- s. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- t. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- u. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- v. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- w. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- x. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- y. Properties mentioned above, and the stage  
entrance and the entrance for the actors.
- z. Properties mentioned above, and the stage  
entrance and the entrance for the actors.





## KING HENRY VIII.

## Act I.

## Scene I.

- a. London. An ante-chamber in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed, and used for the entrance for Duke of Norfolk and Duke of Buckingham.
- c. Text: "Good morrow, and well met."

Action on Outer Stage.

## Scene II.

- a. The council-chamber.
- b. Properties mentioned: chairs of state for King Henry and Queen Katherine. Curtains open; proscenium doors closed.
- c. Text: "Arise, and take place by us."

Action on Inner-Outer Stage.

## Scene III.

- a. A room in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene IV.

- a. The presence chamber in York Palace.
- b. Properties mentioned; small table for Cardinal Wolsey, long banquet table and chairs. Curtains open; proscenium doors closed.
- c. Text: "Sweet ladies, will it please you sit?"  
"You have now a broken banquet; but we'll mend it."

Scene I.

- a. London, an ante-chamber in the palace.
- b. No properties mentioned; none needed. Curtains closed; procession doors closed, and used for the entrance for Duke of Norfolk and Duke of Buckingham.
- c. Text: "Good morning, and well met."

Action on Outer Stage.

Scene II.

- a. The council-chamber.
- b. Properties mentioned: chairs of state for King Henry and Queen Katherine. Curtains open; procession doors closed.
- c. Text: "Arise, and take place by us."

Action on Inner-Outer Stage.

Scene III.

- a. A room in the palace.
- b. No properties mentioned; none needed. Curtains closed; procession doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene IV.

- a. The presence chamber in York Palace.
  - b. Properties mentioned: small table for Cardinal Wolsey, long banquet table and chairs. Curtains open; procession doors closed.
  - c. Text: "Sweet ladies, will it please you sit?"
- "You have now a broken banquet; but we'll mend it."



Action on Inner-Outer Stage.

## Act II.

## Scene I.

- a. A street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "Whither away so fast?"  
"Ev'n to the hall, to hear what shall become  
Of the great Duke of Buckingham."

Action on Outer Stage.

## Scene II.

- a. An ante-chamber in the palace.
- b. Properties mentioned: chair for king. Curtains closed to: "Norfolk opens a folding door. The king is discovered sitting and reading pensively.", proscenium doors closed.
- c. Text: "Let's in." (to the king). King discovered on inner stage.

Action on Outer Stage.and Inner-Outer Stage.

## Scene III.

- a. An ante-chamber in the queen's apartments.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene IV.

- a. A hall in Black-friars.
- b. Properties: throne of state, and chairs.

Action on Inner-Outer Stage.

Act II.

Scene I.

a. A street.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: "Whether away or fast!"

"Ev'n to the hell, to hear what shall become

Of the great Duke of Buckingham."

Action on Outer Stage.

Scene II.

a. An ante-chamber in the palace.

b. Properties mentioned: chair for king. Curtains

closed to: "Nervous opens a folding door. The king

is discovered sitting and reading pensively."

proscenium doors closed.

c. Text: "Let's in." (to the king). King discovered

on inner stage.

Action on Outer Stage.

and Inner-Outer Stage.

Scene III.

a. An ante-chamber in the queen's apartments.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: No references.

Action on Outer Stage.

Scene IV.

a. A hall in Black-Friths.

b. Properties: throne of state, and chairs.



Curtains open; proscenium doors closed.

- c. Text: "The king takes place under the cloth of state; the two cardinals sit under him as judges."

Action on Inner-Outer Stage.

### Act III.

#### Scene I.

- a. The palace of Bridewell. A room in the queen's apartment.
- b. No properties mentioned; none needed. Curtains open; proscenium doors closed.
- c. Text: "Take thy lute, wench: my soul grows sad with troubles;  
Sing and disperse 'em, if thou cans't. Leave working."

Action on Inner-Outer Stage.

#### Scene II.

- a. Ante-chamber to king's apartment.
- b. Properties: chair. Same as scene I.
- c. Text: "King Henry takes his seat."

Action on Inner-Outer Stage.

### Act IV.

#### Scene I.

- a. A street in Westminster.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "Y'are well met, once again."  
"You come to take your stand here, and behold  
Thr Lady Anne pass from her coronation?"

Action on Outer Stage.

#### Scene II.

Curtains open; proscenium doors closed.

c. Text: "The King takes place under the cloth

of state; the two cardinals sit under him as judges."

Action on Inner-Outer Stage.

Act III.

Scene I.

a. The palace of Bridewell. A room in the queen's

apartment.

b. No properties mentioned; none needed. Curtains

open; proscenium doors closed.

c. Text: "Take thy life, wench: my soul knows not

with thieves;

Sting and dispatch 'em, if thou canst. Leave

working."

Action on Inner-Outer Stage.

Scene II.

a. Ante-chamber to King's apartment.

b. Properties: chair. Same as scene I.

c. Text: "King Henry takes his seat."

Action on Inner-Outer Stage.

Act IV.

Scene I.

a. A street in Westminster.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: "Ye will meet, once again."

"You come to take your stand here, and behold

The lady Anne pass from her coronation!"

Action on Outer Stage.

Scene II.



- a. Kimbolton.
- b. Properties: chairs. Curtains open; proscenium doors closed.
- c. Text: "I nam'd my knell, whilst I sit meditating  
On that celestial harmony I go to.  
She is asleep. Good wench, let's sit down quiet,  
For fear we wake her."

Action on Inner-Outer Stage.

Act V.

Scene I.

- a. A gallery in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "King Henry. Avoid the gallery--Be gone."

Action on Balcony.

Scene II.

- a. The lobby before the council chamber.
- b. Properties mentioned: council table and chairs.  
Curtains open; proscenium doors closed.
- c. Text: "Enter King and Butts, at a window above."  
"Why are we met in council?"  
"Cranmer approaches the council-table."  
"I'm very sorry  
To sit here at this present and behold that  
chair stand empty."  
King exits from balcony, enters inner stage  
and takes "his seat".

Action on Inner-Outer Stage.

and Balcony.

a. Kinchison.  
 b. Properties: chairs, curtains open; presentation  
 doors closed.  
 a. Text: "I heard my knell, whilst I sit meditating  
 On that celestial harmony I do feel."  
 She is asleep. Good woman, let's not wake her.  
 For fear we wake her."  
Action on Inner-Outer Stage.

Act V.

Scene I.

a. A gallery in the palace.  
 b. No properties mentioned; none needed. Curtains  
 closed; presentation doors closed.  
 a. Text: "King Henry. Avoid the gallery--he goes."  
Action on gallery.

Scene II.

a. The lobby before the council chamber.  
 b. Properties mentioned: council table and chairs.  
 Curtains open; presentation doors closed.  
 a. Text: "Enter King and Butler, at a window above."  
 "Why are we not in council?"  
 "Counsel approaches the council-table."  
 "I'm very sorry  
 To sit here at this present and behold that  
 chair stand empty."  
 King exits from balcony, enters inner stage  
 and takes "his seat".  
Action on Inner-Outer Stage.  
and balcony.



## Scene III.

- a. The palace yard.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door used; it closed.
- c. Text: "...do you take the Count to Parish-garden?"  
"Keep the door close, sirrah."

Action on Outer Stage.

## Scene IV.

- a. The palace at Greenwich.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: christening ceremony of Elizabeth,  
daughter of Henry VIII.

Action on Outer Stage.

Note: sixteen scenes.

This play is divided into acts and scenes in  
the folio of 1623.





## KING JOHN.

## Act I.

## Scene I.

a. Northampton. A room of state in the palace.

b. No properties mentioned; needed: chairs.

Curtains open; proscenium doors closed.

c. Text: no references.

Action on Inner-Outer Stage.

## Act II.

## Scene I.

a. France. Before the walls of Angiers..

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: "King Phillip. Before Angiers well met,  
brave Austria..."

"First citizen. Who is it that hath warn'd us  
to the walls?"

Action on Balcony and Outer Stage.

## Act III.

## Scene I.

a. The same. The French King's tent.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage

## Scene II.

a. The same. Plains near Angiers.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

## KING JOHN.

Act I.

Scene I.

a. Northampton. A room of state in the palace.

b. No properties mentioned; needed: chairs.

Curtains open; procession doors closed.

c. Text: no references.

Action on Inner-Outer Stage.

Act II.

Scene I.

a. France. Before the walls of Angiers..

b. No properties mentioned; none needed. Curtains

closed; procession doors closed.

c. Text: "King Philip. Before Angiers well met.

Prove Angiers..."

"First attend. Who is it that hath warn'd us

to the walls?"

Action on Balcony and Outer Stage.

Act III.

Scene I.

a. The same. The French King's tent.

b. No properties mentioned; none needed. Curtains

closed; procession doors open.

c. Text: no references.

Action on Outer Stage

Scene II.

a. The same. Plains near Angiers.

b. No properties mentioned; none needed. Curtains

closed; procession doors open.



c. Text: no references.

Action on Outer Stage.

### Scene III.

a. The same.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

### Scene IV.

a. The same. French king's tent.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

## Act IV.

### Scene I.

a. Canterbury. A room in the castle.

b. Properties mentioned: chairs. Curtains open; proscenium doors closed. Arras used to hide two attendants.

c. Text: "Hubert. -look thou stand

Within the arras: when I strike my foot

Upon the bosom of the ground, rush forth

And bind the boy which you shall find with me

Fast to the chair: be heedful. Hence, and watch."

At exeunt of attendants, curtains drawn in preperation for scene II.

Action on Inner-Outer Stage.

and Outer Stage.

c. Text: no references.

Action on Outer Stage.

Scene III.

a. The same.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

Scene IV.

a. The same. French King's tent.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

Act IV.

Scene I.

a. Unlabeled. A room in the castle.

b. Properties mentioned: chairs. Curtains open;

proscenium doors closed. Arms used to hide

two attendants.

c. Text: "Hubert. - look thou stand

within the arras: when I strike my foot

Upon the bosom of the ground, rush forth

and find the boy which you shall find with me

Fast to the chair: be heedful. Hence, and watch."

At exit of attendants, curtains drawn in

preparation for scene II.

Action on Inner-Outer Stage.

and Outer Stage.



## Scene II.

- a. The same. A room of state in the palace.
- b. Properties mentioned: throne for King John.  
Curtains open; proscenium doors closed.
- c. Text: "King John. Here once again we sit once again crown'd."

Action on Inner-Outer Stage.

## Scene III.

- a. The same. Before the castle.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "Arthur. The wall is high; and yet will I leap down. Good ground, be pitiful and hurt me not."

Action on Balcony and Outer Stage.

## Act V.

## Scene I.

- a. Canterbury. A room in the palace.
- b. No properties mentioned; needed: chairs.  
Curtains open; proscenium doors closed.
- c. Text: no references.

Action on Inner-Outer Stage.

## Scene II.

- a. A plain. Near Saint Edmundsbury.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.





## Scene III. \* Prince Henry. Let him be brought

- a. The same. A field of battle.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

## Scene IV.

- a. The same. Another part of the same.
- b;c. Same as scene III.

Action on Outer Stage.

## Scene V.

- a. The same. The French camp.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: devoid of references.

Action on Outer Stage.

## Scene VI.

- a. An open place in the neighborhood of Swinstead Abbey.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door closed.
- c. Text: no references.

Action on Outer Stage.

## Scene VII.

- a. The orchard of Swinstead Abbey.
- b. Properties mentioned- orchard and seats inferred. Curtains open; proscenium doors closed.





c. Text: " Prince Henry. Let him be brought  
into the orchard here."

Action on Inner-Outer Stage.

Note: Sixteen scenes.

This play, in the folio of 1623, is divided  
into acts and scenes.





## KING LEAR.

## Act I.

## Scene I.

- a. A room of state in King Lear's palace.
- b. No properties mentioned; needed: room setting with throne. Curtains open; proscenium doors closed.

c. Text: "The King is coming."

"Meantime we shall express our darker purpose.

Give me the map there. Know, that we have divided

In three kingdoms."

Action on Inner-Outer Stage.

## Scene II.

- a. A hall in the Earl of Gloster's castle.
- b. No properties mentioned; none needed, Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene III.

- a. A room in the Duke of Albany's palace.
- b. Same as scene II.
- c. Text: no references.

Action on Outer Stage.

## Scene IV.

- a. A hall in the same.
- b. Same as scene III.
- c. Text: no references.

Action on Outer Stage.

## Scene V.

- a. Court before the same.

Scene I.

a. A room of state in King Lear's palace.  
b. No properties mentioned; needed: room suiting with  
throne. Curtains open; proscenium doors closed.  
c. Text: "The King is coming."  
"Meanwhile we shall express our darker purpose.  
Give me the map there. Know, that we have divided  
In three kingdoms."

Action on Inner-Outer Stage.

Scene II.

a. A hall in the Earl of Gloucester's castle.  
b. No properties mentioned; none needed. Curtains  
closed; proscenium doors closed.  
c. Text: no references.

Action on Outer Stage.

Scene III.

a. A room in the Duke of Albany's palace.  
b. Same as scene II.  
c. Text: no references.

Action on Outer Stage.

Scene IV.

a. A hall in the same.  
b. Same as scene III.  
c. Text: no references.

Action on Outer Stage.

Scene V.

a. Court before the same.



b. No properties mentioned; none needed. Curtains closed; one proscenium door for castle entrance.

c. Text: "How now! Are the horses ready?"

Come boy."

Action on Outer Stage.

## Act II.

### Scene I.

a. A court within the castle of the Earl of Gloster.

b. Same as act I, scene V.

c. Text: "The duke be here tonight?"

"Here stood he in the dark."

Action on Outer Stage.

### Scene II.

a. Before Gloster's castle.

b. Same as scene I. Stocks brought forth.

c. Text: "Where may we set our horses?"

"I' the mire."

"Fetch forth the stocks."

Action on Inner-Outer Stage.

### Scene III.

a. A part of the heath.

b. No properties mentioned; none needed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

### Scene IV.

a. Before Gloster's castle. Rent in the stocks.

b. Same as scene III.

c. Text: To Kent: "What's he that hath so much thy

b. No properties mentioned; none needed. Curtains closed; one proscenium door for castle entrance.  
c. Text: "How now! Are the horses ready?"

Scene I.

Action on Outer Stage.

Act II.

Scene I.

a. A count within the castle of the Earl of Gloster.  
b. Same as act I, scene V.  
c. Text: "The duke he here tonight?"  
"Here stood he in the dark."

Action on Outer Stage.

Scene II.

a. Before Gloster's castle.  
b. Same as scene I. Stocks brought forth.  
c. Text: "Where may we set our horses?"  
"I' the mire."  
"Fetch forth the stocks."

Action on Inner-Outer Stage.

Scene III.

a. A part of the bath.  
b. No properties mentioned; none needed; proscenium doors open.  
c. Text: no reference.

Action on Outer Stage.

Scene IV.

a. Before Gloster's castle. Bent in the stocks.  
b. Same as scene III.  
c. Text: To Kent: "What's he that hath so much thy



place mistook.

To set thee here?"

"My lord, entreat him by no means to stay."

"Shut up your doors, my lord; t'is a wild night."

My Regan councils well. Come out o' the storm,"

Action on Inner-Outer Stage.

### Act III.

#### Scene I.

- a. A heath. A storm, with thunder and lightning.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "Who's there, besides foul weather?"  
"Fie on the storm."

Action on Outer Stage.

#### Scene II.

- a. Another part of the heath. Storm continues.
- b. Same as scene I. One proscenium door used as entrance to hovel.
- c. Text: "Blow winds, and crack your cheeks!"  
"Come, bring us to the hovel."

Action on Outer Stage.

#### Scene III.

- a. A room in Gloster's castle.
- b. No properties mentioned; needed: room setting.  
Curtains open; proscenium doors closed.
- c. Text: no references.

Action on Inner-Outer Stage.

#### Scene IV.

- a. A part of the heath, with a hovel. Storm continues.

Please mistake.  
To eat these berries?  
"My lord, entreat him by no means to stay."  
"Shut up your doors, my lord; 'tis a wild night.  
My Regan counsells well. Come out of the storm."

Action on Inner-Outer Stage.

Act III.

Scene I.

a. A hearth. A storm, with thunder and lightning.  
b. No properties mentioned; none needed. Curtains  
closed; proscenium doors open.  
c. Text: "Who's there, besides foul weather?  
"Tis on the storm."

Action on Outer Stage.

Scene II.

a. Another part of the hearth. Storm continues.  
b. Same as scene I. One proscenium door used as  
entrance to house.  
c. Text: "Blow winds, and crack your cheeks!"  
"Come, bring us to the house."

Action on Outer Stage.

Scene III.

a. A room in Gloucester's castle.  
b. No properties mentioned; needed: room setting.  
Curtains open; proscenium doors closed.  
c. Text: no references.

Action on Inner-Outer Stage.

Scene IV.

a. A part of the hearth, with a house. Storm continues.



b. Same as scene II.

c. Text: "Here is the place; good my lord, enter..."

Come not in here, nuncle; here's a spirit."

Action on Outer Stage.

Scene V-VII.

a. A room in Gloster's castle.

b. Properties mentioned: bed with cushions, chairs.

Curtains open; proscenium doors closed.

c. Text: "I will have revenge ere I depart this house." Scene V.

"Here is better than the open air; take it  
thankfully." Scene VI.

"Come, sit thou here. " Scene VI.

"Will you lie down and rest upon the cushions?"

Scene VI.

"make no noise; draw the curtains (bed curtains."

Scene VI.

Action on Inner-Outer Stage.

Act IV.

Scene I.

a. The heath.

b. No properties mentioned; Same as actIII, sceneII.

c. Text: "...hence a mile or twain, i' the way  
toward Dover."

"Know'st thou the way to Dover?"

Action on Outer Stage

Scene II.

a. Before the Duke of Albany's castle.

b. No properties mentioned; none needed. Curtains

b. Same as scene II.

c. Text: "Here is the place; good my lord, enter..."

"Come not in here, murder; here's a spirit."

Action on Outer Stage.

Scene V-VII.

a. A room in Gloster's castle.

b. Properties mentioned: bed with cushions, chairs.

Curtain open; proscenium doors closed.

c. Text: "I will have revenge ere I depart this

house." Scene V.

"Here is better than the open air; take it

thankfully." Scene VI.

"Come, sit thou here." Scene VI.

"Will you lie down and rest upon the cushions?"

Scene VI.

"Make no noise; draw the curtains (bed curtains)." Scene VI.

Action on Inner-Outer Stage.

Act IV.

Scene I.

a. The hearth.

b. No properties mentioned; Same as act III, scene II.

c. Text: "...hence a mile or twain, I' the way

toward Dover."

"Know'st thou the way to Dover?"

Action on Outer Stage

Scene II.

a. Before the Duke of Albany's castle.

b. No properties mentioned; none needed. Curtain



closed; one proscenium door use for entrance to Albany's castle.

c. Text: "Madam, within."

Action on Outer Stage.

Scene III, IV.

a. The French camp near Dover.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: "Why the King of France is so suddenly gone back, know you the reason?"

"Who hath he left behind him general?"

Action on Outer Stage.

Scene V.

a. A room in Gloster's castle.

b. No properties mentioned; needed: room setting. Curtains open; proscenium doors closed.

c. Text: no references.

Action on Inner-Outer Stage.

Scene VI.

a. The country near Dover.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: "When shall I come to the top of that same hill?"

"You do climb up it now."

"Here in the sands,

Thee I'll rake up."

Action on Outer Stage.

Scene VII.

a. A tent in the French camp.

closed; one procession door has for entrance to  
Albany's castle.

c. Text: "Madam, within."

Action on Outer Stage.

Scene III, IV.

a. The French camp near Dover.

b. No properties mentioned; none needed. Curtains

closed; procession doors open.

c. Text: "Why the King of France is so suddenly

gone back, know you the reason?"

"Who hath he left behind him generally?"

Action on Outer Stage.

Scene V.

a. A room in Worcester's castle.

b. No properties mentioned; needed: room setting.

c. Text: no references.

Action on Inner-Outer Stage.

Scene VI.

a. The country near Dover.

b. No properties mentioned; none needed. Curtains

closed; procession doors open.

c. Text: "When shall I come to the top of that same hill?"

"You do climb up it now."

"Here in the sands,

There I'll take up."

Action on Outer Stage.

Scene VII.

a. A tent in the French camp.



b. Properties mentioned: bed and room setting.

Curtains open; proscenium doors closed.

c. Text: "Madam, sleeps still."

"Ay, madam, in heaviness of sleep."

Action on Inner-Outer Stage.

## Act V.

### Scene I.

a. The camp of the British forces near Dover.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: "...draw up your powers."

Action on Outer Stage.

### Scene II.

a. A field between the two camps.

b. Properties mentioned: tree. Curtains open; proscenium doors closed.

c. Text: "Here, Father, take the shadow of this tree."

Action on Inner-Outer Stage.

### Scene III.

a. The British camp near Dover.

b. Same as scene I.

c. Text: no references.

Action on Outer Stage.

Note: twenty-six scenes.

This play is divided into acts and scenes in all folios: not in the two quartos.

b. Properties mentioned: bed and room setting.

curtains open; proscenium doors closed.

c. Text: "Madam, sleep still."

"Ay, madam, in heaviness of sleep."

Action on Inner-Outer Stage.

Act V.

Scene I.

a. The camp of the British forces near Dover.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: "...draw up your powers."

Action on Outer Stage.

Scene II.

a. A field between the two camps.

b. Properties mentioned: trees. Curtains open;

proscenium doors closed.

c. Text: "Here, Father, take the shadow of this tree."

Action on Inner-Outer Stage.

Scene III.

a. The British camp near Dover.

b. Same as scene I.

c. Text: no references.

Action on Outer Stage.

Note: twenty-six scenes.

This play is divided into acts and scenes in

all follows: not in the two quarters.



## KING RICHARD II.

## Act I.

## Scene I.

- a. London. A room in the palace.
- b. No properties mentioned; none needed. Curtains closed;proscenium doors closed. A conversational scene.
- c. Text: devoid of references.

Action on Outer Stage.

## Scene II.

- a. The same. A room in the Duke of Lancaster's palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed. Conversational scene.
- c. Text: devoid of references.

Action on Outer Stage.

## Scene III.

- a. Gosford Green, near Coventry.
- b. Properties mentioned: those of the lists-arms, spears; chairs. Curtains open;proscenium doors open.
- c. Text: "King Richard. Order the trial, marshal, and begin..." "King Richard. Let them lay by their helmets and their speats,  
And both return to their chairs again."

Action on Inner-Outer Stage.

## Scene IV.

- a. The same. A room in the king's castle.

KING RICHARD II.

Act I.

Scene I.

a. London. A room in the palace.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed. A conversational

scene.

c. Text: devoid of references.

Action on Outer Stage.

Scene II.

a. The same. A room in the Palace of Westminster.

palace.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed. Conversational

scene.

c. Text: devoid of references.

Action on Outer Stage.

Scene III.

a. Gosford Green, near Coventry.

b. Properties mentioned: those of the lists-

area, spears; chairs. Curtains open; proscenium

doors open.

c. Text: "King Richard. Order the trial, marshal,

and begin..." "King Richard. Let them lay by

their helmets and their spears,

and both return to their chairs again."

Action on Inner-Outer Stage.

Scene IV.

a. The same. A room in the King's castle.



- b. No properties mentioned; none required. Curtains closed; proscenium doors closed.
- c. Text: devoid of references.

Action on Outer Stage.

## Act II.

### Scene I.

- a. London. A chamber in Elyhouse.
- b. No properties mentioned; needed a chair.  
Curtains open; proscenium doors closed.
- c. Text: "Gaunt. Convey me to my bed, then to my grave." This an indoor scene.

Action on Inner-Outer Stage.

### Scene II.

- a. The same. An apartment in the palace.
- b. No properties mentioned; same as scene I.
- c. Text: no references.

Action on Inner-Outer Stage.

### Scene III.

- a. The Wilds of Glostershire.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "Northumberland. These high wild hills are rough uneven ways

Draw out our miles, and make them wearisome."

Action on Outer Stage.

### Scene IV.

- a. A camp in Wales.
- b. No properties mentioned; none needed. Curtains

115  
b. No properties mentioned; none required. Curtains

closed; proscenium doors closed.

c. Text: devoid of references.

Action on Outer Stage.

Act II.

Scene I.

a. London. A chamber in Elvinstown.

b. No properties mentioned; needed a chair.

Curtains open; proscenium doors closed.

c. Text: "Gentle. Convey me to my bed, then to

my grave." This as London scene.

Action on Inner-Outer Stage.

Scene II.

a. The same. An apartment in the palace.

b. No properties mentioned; same as scene I.

c. Text: no references.

Action on Inner-Outer Stage.

Scene III.

a. The Wilds of Glasterhills.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: "Northumberland. These high wild hills

are rough uneven ways

draw out our miles, and make them wearisome."

Action on Outer Stage.

Scene IV.

a. A camp in Wales.

b. No properties mentioned; none needed. Curtains



closed; proscenium doors open.

c. Text: no references.

Act III.

Action on Outer Stage.

Scene I.

a. Bolingbroke's castle at Bristol.

b. No properties mentioned; none needed. Curtains drawn; proscenium doors open.

c. Text no references.

Action on Outer Stage.

Scene II.

a. The coast of Wales. A castle in view.

b. No properties mentioned; none needed. Curtains closed; one proscenium door open; the other to represent castle closed.

c. Text: "King Richard. Barkloughly Castle call you this at hand?"

"Aumerle. How brooks your grace the air,  
After tossing on the breaking seas?"

Action on Outer Stage.

Scene III.

a, Wales. A plain before Flint Castle.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: "Bolingbroke...andSalisbury

Is gone to meet the King, who lately landed  
With some few friends upon the coast."

"Bolingbroke. What, will not this castle  
yield?"

Percy. King Richard lies within yond

closed; procuring doors open.

c. Text: no references.

Action on Outer Stage.

Act III.

Scene I.

a. Bolingbroke's castle at Bristol.

b. No properties mentioned; none needed. Curtains

drawn; procuring doors open.

c. Text no references.

Action on Outer Stage.

Scene II.

a. The coast of Wales. A castle in view.

b. No properties mentioned; none needed. Curtains

closed; one procuring door open; the other

to represent castle closed.

c. Text: "King Richard. Rethinking Castle call

you this at hand?"

"Answer. Now breaks your eyes the air.

After turning on the breaking water"

Action on Outer Stage.

Scene III.

a. Wales. A plain before Flint Castle.

b. No properties mentioned; none needed. Curtains

closed; procuring doors closed.

c. Text: "Bolingbroke...maddelishly"

is gone to meet the King, who lately landed

With some few friends upon the coast."

"Bolingbroke. What, will not this castle

yield?"

Enter King Richard lies within yond



lime and stone."

King enters on balcony during parley.

"Northumberland: may't please you to  
come down?"

Action on Outer Stage and Balcony.

Scene IV.

a. Langly. The Duke of York's garden.

b. Properties mentioned: garden with apricocks,  
flowers, fruit trees. Curtains open; proscenium  
doors closed.

c. Text: "Queen. What sport shall we devise in  
this garden?"

"Gardener. Go bind up yond dangling  
apricocks...

Give some supportance to the bending twigs..

I will go root away the noisome weeds."

At command to Queen"(Coming forward)"

Curtains close for remainder of this scene is  
conversational.

Action on Inner-Outer Stage.

and Outer Stage.

Act IV.

Scene I.

a. London. Westminster Hall.

b. Properties not mentioned; needed chairs and  
table for Parliament is sitting to dispose  
King Richard. Curtains open; proscenium doors  
closed.

c. Text: "Northumberland. May't please you,





lords, to grant the common suit."

Action on Inner-Outer Stage.

Act V.

Scene I.

- a. London. A street leading to the tower.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "Queen. This way the King will come:  
this is the way.  
To Julius Caesar's ill-erected tower."

Action on Outer Stage.

Scene II.

- a. London. A room in the Duke of York's palace.
- b. No properties mentioned; needed chairs.  
Curtains open; proscenium doors closed.
- c. Text: no references.

Action on Inner-Outer Stage.

Scene III.

- a. Windsor. A room in the castle.
- b. No properties mentioned; needed chairs.  
Curtains open; proscenium doors closed. Same as scene II.
- c. Text: "Aumerle. Then give me leave that I may  
turn the key,  
That no man enter till my tale be done."

Action on Inner-Outer Stage.

Scene IV.

- a. Enter Sir Pierce of Exton, and a servant.





- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text; no references.

Action on Outer Stage.

Scene V.

- a. Pomfret. The dungeon of the castle.
- b. No properties mentioned; needed: stool for King Richard. Curtains open; proscenium doors closed.

c. Text: "King Richard. I have been studying how

I may compare

This prison where I live, unto the world...  
how these weak nails

May tear a passage through the flinty ribs

Of this hard world, my ragged prison walls."

Action on Inner-Outer Stage.

Scene VI.

- a. Windsor. An apartment in the castle.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "Exton. Great King, within this coffin I present thy buried fear." Coffin brought on by sexton and attendants.

Action on Outer Stage.

Note: Nineteen scenes.

This play is divided into acts and scenes in the folio of 1623.





## KING RICHARD III.

## Act I.

## Scene I.

a. London. A Street.

b. No properties mentioned; none needed. Curtains closed; proscenium doors.

c. Text: "His Majesty,  
Tend'ring my person's safety, hath appointed  
This conduct to convey me to th' Tower."

Action on Outer Stage

## Scene II.

a. The same. Another street.

b. Same as scene I.

c. Text: "Set down, set down your honourable load,  
If honour may be shrouded in a hearse,  
Whilst I a while obsequiously lament  
Th' untimely fall of virtuous Lancaster."

Action on Outer Stage.

## Scene III.

a. The same. A room in the palace.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: No references.

Action on Outer Stage.

## Scene IV.

a. London. A room in the Tower.

b. Properties mentioned: chair. Curtains closed; proscenium doors closed.

c. Text: "Methought that I had broken from the Tower."

Scene I.

- a. London. A Street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors.
- c. Text: "His Majesty, Tending my person's safety, hath appointed This conduct to convey me to the Tower."

Action on Outer Stage.

Scene II.

- a. The same. Another street.
- b. Same as scene I.
- c. Text: "Get down, get down your honourable load, If honour may be shrouded in a hearse, Whilst I a while oppressively lament Th' untimely fall of virtuous Lancaster."

Action on Outer Stage.

Scene III.

- a. The same. A room in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: No references.

Action on Outer Stage.

Scene IV.

- a. London. A room in the Tower.
- b. Properties mentioned: chair. Curtains closed; proscenium doors closed.
- c. Text: "Methought that I had broken from the Tower."



"Keeper, I prythee sit by me a while;

My soul is heavy, and I fain would sleep."

"(Clarence reposes himself on a chair)"

Action on Inner-Outer Stage.

## Act II.

### Scene I.

a. London. A room in the palace.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. no references.

Action on Outer Stage.

### Scene II.

a. The same. Another room in the palace.

b. Same as scene I.

c. Text: no references.

Action on Outer Stage.

### Scene III.

a. The same. A street.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: "Good morrow neighbour: whither away so fast."

Action on Outer Stage.

### Scene IV.

a. The same. A room in the palace.

b. Same as scene II.

c. Text: no references.

Action on Outer Stage.

## Act III.

### Scene I.

"Keeper. I pry thee all by me a while;  
My soul is heavy, and I fain would sleep."  
"(Glennce reposes himself on a chair)"

Action on Inner-Outer Stage.

Act II.

Scene I.

- a. London. A room in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. No references.

Action on Outer Stage.

Scene II.

- a. The same. Another room in the palace.
- b. Same as scene I.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. The same. A street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "Good Morrow neighbour: whither away no fault."

Action on Outer Stage.

Scene IV.

- a. The same. A room in the palace.
- b. Same as scene II.
- c. Text: no references.

Action on Outer Stage.

Act III.

Scene I.



- a. London. A street.
  - b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
  - c. Text: "Welcome, sweet Prince, to London"...
- "Welcome.....the weary way hath made you melancholy."

Action on Outer Stage.

Scene II.

- a. The same. Before Lord Hastings' house.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door closed.
- c. Text: "My Lord! My Lord! Who knocks?"

Action on Outer Stage.

Scene III.

- a. Pomfret. Before the castle.
  - b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
  - c. Text: "O Pomfret, Pomfret!
- O, thou bloody prison,  
 Fatal and ominous to noble peers!  
 Within the guilty closure of thy walls,  
 Richard the second was here hack'd to death."

Action on Outer Stage.

Scene IV.

- a. London. A room in the Tower.
- b. No properties mentioned; none needed. Proscenium doors closed; curtains closed.
- c. Text: no references.

Action on Outer Stage.

Scene V.

a. London. A street.

b. No properties mentioned; none needed. Curtains closed;

proscenium doors closed.

c. Text: "Welcome, sweet Prince, to London"...

"Welcome....the weary way hath made you melancholy."

Action on Outer Stage.

Scene II.

a. The same. Before Lord Hastings's house.

b. No properties mentioned; none needed. Curtains

closed; one proscenium door closed.

c. Text: "My Lord! My Lord! Who knocks?"

Action on Outer Stage.

Scene III.

a. Portret. Before the castle.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: "O Portret, Portret!"

d. Then bloody prison.

fatal and ominous to noble guests!

Within the guilty course of thy walls.

Richard the second was here hack'd to death."

Action on Outer Stage.

Scene IV.

a. London. A room in the Tower.

b. No properties mentioned; none needed. Proscenium

doors closed; curtains closed.

c. Text: no references.

Action on Outer Stage.

Scene V.



- a. The same. The Tower walls.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "Catesby, o'erlook the walls."

Action on Balcony.

Scene VI.

- a. A street.
- b. Same as scene V.
- c. Text: no references.

Action on Outer Stage.

Scene VII.

- a. The same. The court of Baynard's castle.
- b. No properties mentioned; none needed. Proscenium doors used for entrances for Gloster and Buckingham. Curtains closed.
- c. Text: "Enter Gloster at one door, and Buckingham at another."

"Enter Gloster in a gallery above between two bishops."

Action on Outer Stage.

and Balcony.

Act IV.

Scene I.

- a. Before the Tower.
  - b. No properties mentioned; none needed. Curtains closed; proscenium doors used for entrances of Queen Elizabeth and Anne, Duchess of Gloster.
  - c. Text: "Who meets us here?...She's wond'ring to the Tower."
- "No farther than the Tower."





"...look back, with me, unto the Tower--  
 Pity, you ancient stones, those tender babes,  
 Whom envy hath immur'd within your walls."

Action on Outer Stage.

Scene II.

- a. A room of state in the palace.
- b. Properties mentioned: throne of state. Curtains open; proscenium doors closed.
- c. Text: "Give me thy hand.  
 Thus high, by thy advice  
 And thy assistance, is King Richard seated."

Action on Inner-Outer Stage.

Scene III.

- a. The same.
- b. The same as scene II.
- c. Text: no references.

Action on Inner-Outer Stage.

Scene IV.

- a. The same. Before the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references,

Action on Outer Stage.

Scene V.

- a. A room in Lord Stanley's house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

"...look back, with me, unto the Tower--  
 Fly, you ancient riches, those tender babes,  
 Whom envy hath immur'd within your walls."

Action on Outer Stage.

Scene II.

a. A room of state in the palace.  
 b. Properties mentioned: throne of state, curtains  
 open; proscenium doors closed.  
 c. Text: "Give me thy hand,  
 Thus high, by thy advice  
 And thy assistance, is King Richard seated."

Action on Inner-Outer Stage.

Scene III.

a. The same.  
 b. The same as scene II.  
 c. Text: no references.

Action on Inner-Outer Stage.

Scene IV.

a. The same. Before the palace.  
 b. No properties mentioned; none needed. Curtains  
 closed; proscenium doors closed.  
 c. Text: no references.

Action on Outer Stage.

Scene V.

a. A room in Lord Stanley's house.  
 b. No properties mentioned; none needed. Curtains  
 closed; proscenium doors closed.  
 c. Text: no references.



Action on Outer Stage.

## Act V.

## Scene I.

- a. Salisbury. The market place.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene II.

- a. A plain near Tamworth.
- b. No properties mentioned; same as scene I.
- c. Text: no references.

Action on Outer Stage.

## Scene III.

- a. Bosworth Field.
- b. Properties: two tents, pitched on Bosworth field.  
Curtains open; proscenium doors open.
- c. Text: "Here pitch our tents, even here in  
Bosworth Field."  
"...Up with my tent! here will I lie to-night."  
Soldiers pitch Richmond's tent after pitching  
King Richard's as commanded above.

Action on Inner-Outer Stage.

## Scene IV.

- a. Another part of the field.
- b. Same as scene III.
- c. Text: no references.

Action on Inner-Outer Stage.





SCENE I. A GARDEN. A HOUSE IN THE BACKGROUND.

Act I. Note: twenty-four scenes.

Scene Some quartos (but not the first) have division

a. into acts and scenes. Apparently this play is

b. divided in the folio. *Text: "The first scene of the first act."*

*Text: "The first scene of the first act."*

c. Text: no references.

ACT I. SCENE I.

Scene II.

a. The park. Enter *Arden's* *Arden's*.

b. Same as scene I.

c. Text: no references.

ACT II. SCENE I.

Act II, III, IV, V.

a. All scenes: another part of park.

b. Properties mentioned in all four acts: Pavilion,

edge of yonder coppice, house on yew-tree,

chickadee, crane, hawk at a distance. Curtains

open; proceedings scene open.

c. Text: "Come to our pavilion." act II, scene I.

"Hark! upon the edge of yonder coppice."

act IV, scene I.

"Sweet house, shade folly." act IV, scene I.

"Under the cool shade of a yew-tree",... I stole

into the neighbour's orchard by," act V, scene II.

"Ship to our tents"... "Come to her tent."

act V, scene II.

ACT III. SCENE I.

ACT IV. SCENE I.





## LOVE'S LABOUR'S LOST.

## Act I.

## Scene I.

- a. Navarre. A park near the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

## Scene II.

- a. The park. Near Armado's house.
- b. Same as scene I.
- c. Text: no references.

Action on Outer Stage.

## Acts II, III, IV, V.

All scenes: Another part of park.

- b. Properties mentioned in all four acts: pavilion, edge of yonder coppice, leaves on sycamore tree, thicket, grass, tents at a distance. Curtains open; proscenium doors open.

- c. Text: "Come to our pavilion." act II, scene I.

"Hereby, upon the edge of yonder coppice."

act IV, scene I.

"Sweet leaves, shade folly." act IV, scene I.

"Under the cool shade of a sycamore",... I stole into the neighbour thicket by." act V, scene II.

"Whip to our tents"... "Gone to her tent."

act V, scene II.

Action of Acts I, II, III, IV on  
Inner-Outer Stage.

Scene I.

- a. Noverre. A park near the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

Scene II.

- a. The park. Near Armado's house.
- b. Same as scene I.
- c. Text: no references.

Action on Outer Stage.

Acts II, III, IV, V.

- All scenes: Another part of park.
- b. Properties mentioned in all four acts: pavilion, edge of yonder copse, leaves on yew-tree tree, thickets, grass, tents at a distance. Curtains open; proscenium doors open.
- c. Text: "Come to our pavilion." act II, scene I. "Hereby, upon the edge of yonder copse."
- act IV, scene I.
- "Sweet leaves, shade folly." act IV, scene I.
- "Under the cool shade of a yew-tree".... I stoop into the neighbourhood thicketed by." act V, scene II.
- "Whip to our tents".... "Come to her tent."

act V, scene II.

Action of Acts I, II, III, IV, V

Inner-Outer Stage.



Note: nine scenes.

This play is divided into acts, but not into scenes  
in the folio of 1623.

- a. No properties mentioned; none needed. Curtains  
closed; prospect door open.
- b. Text: upon the bench.

Scene on Outer Stage.

Scene II.

- a. A door near Target.
- b. Side of stage; prospect door closed.
- c. Text: in the garden.

Scene on Outer Stage.

Scene III.

- a. A door near Target.
- b. Side of stage.
- c. Text: in the garden.

Scene on Outer Stage.

Scene IV.

- a. Text: in the garden.
- b. In properties mentioned: none needed. Curtains  
closed; one prospect door open for entrance.
- c. Text: in the garden.

Scene on Outer Stage.

Scene V.

- a. In properties mentioned: none needed. Curtains  
closed; prospect door open.
- b. In properties mentioned: none needed. Curtains  
closed; prospect door open.





## MACBETH.

## Act I

## Scene I.

- a. A desert place.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "Upon the heath."

Action on Outer Stage.

## Scene II.

- a. A camp near Torres.
- b. Same as scene I. Proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene III.

- a. A heath near Torres.
- b. Same as scene I.
- c. Text: "So foul and fair a day I have not seen."

Action on Outer Stage.

## Scene IV.

- a. Torres. a palace.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door used for entrance to palace.
- c. Text: no references.

Action on Outer Stage.

## Scene V.

- a. Inverness. Macbeth's castle.
- b. No properties mentioned; needed: room setting. Curtains open; proscenium doors closed.

Scene I.

- a. A desert place.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "Upon the heath."

Action on Outer Stage.

Scene II.

- a. A camp near Torrey.
- b. Same as scene I. Proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. A heath near Torrey.
- b. Same as scene I.
- c. Text: "So foul and fair I have not seen."

Action on Outer Stage.

Scene IV.

- a. Torrey, a palace.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door used for entrance to palace.
- c. Text: no references.

Action on Outer Stage.

Scene V.

- a. Inverness, Macbeth's castle.
- b. No properties mentioned; needed: room setting. Curtains open; proscenium doors closed.



c. Text: "The king comes here tonight."

Action on Inner-Outer Stage.

Scene VI. The South entry.

a. Before Macbeth's castle.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: "This castle hath a pleasant seat."

Action on Outer Stage.

Scene VII. One proscenium door open; the rest closed.

a. Macbeth's castle.

b. Same as scene VI.

c. Text: "Why have you left the chamber?"

Action on Outer Stage.

Act II.

Scene I.

a. Court of Macbeth's castle.

b. Same as scene VII, act I.

c. Text: "How goes the night, boy?"

...The moon is down; I have not heard the clock."

Action on Outer Stage.

Scene II.

a. The same.

b. Same as scene I. One proscenium door for entrance to Duncan's room.

c. Text: no references.

Action on Outer Stage.

Scene III.

a. The same.

b. Same as scene II, porter using one proscenium door

c. Text: "The King comes here tonight."

Action on Inner-Outer Stage.

Scene VI.

a. Before Macbeth's castle.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: "This castle hath a pleasant seat."

Action on Outer Stage.

Scene VII.

a. Macbeth's castle.

b. Same as scene VI.

c. Text: "Why have you left the chamber?"

Action on Outer Stage.

Act II.

Scene I.

a. Court of Macbeth's castle.

b. Same as scene VII, act I.

c. Text: "How goes the night, boy?"

d. "...The moon is down; I have not heard the clock."

Action on Outer Stage.

Scene II.

a. The same.

b. Same as scene I. One proscenium door for entrance

to Duncan's room.

c. Text: no references.

Action on Outer Stage.

Scene III.

a. The same.

b. Same as scene II, porter using one proscenium door



for gate.

c. Text: Scene II. "I hear a knocking

At the South entry."

"This(the king's) is the door."

Action on Outer Stage.

#### Scene IV.

a. Outside Macbeth's castle.

b. No properties mentioned; none needed. Curtains closed; one proscenium door used for exit from castle.

c. Text: "Will you to Scone?"

"...no, cousin I'll to Fife."

Action on Outer Stage.

#### Act III.

##### Scene I.

a. Torres. The palace.

b. No properties mentioned; needed room setting.

Curtains open; proscenium doors closed.

c. Text: "Attend those men our pleasure?..

They are, my lord, without the palace gate."

Action on Inner-Outer Stage.

##### Scene II.

a. The palace.

b. Same as scene I.

c. Text: no references.

Action on Inner-Outer Stage.

##### Scene III.

a. A park near the palace.

b. No properties mentioned; none needed. Curtains

for gate.

c. Text: Scene II. "I hear a knocking

At the South entry."

"This (the King's) is the door."

Action on Outer Stage.

Scene IV.

a. Outside Macbeth's castle.

b. No properties mentioned; none needed. Curtains

closed; one proscenium door used for exit from

castle.

c. Text: "Will you to Soome?"

"...no, count I'll to life."

Action on Outer Stage.

Act III.

Scene I.

a. Terrace. The palace.

b. No properties mentioned; needed room setting.

Curtains open; proscenium doors closed.

c. Text: "Attend those men our pleasure!"

They are, my lord, without the palace gate."

Action on Inner-Outer Stage.

Scene II.

a. The palace.

b. Same as scene I.

c. Text: no references.

Action on Inner-Outer Stage.

Scene III.

a. A park near the palace.

b. No properties mentioned; none needed. Curtains



closed; proscenium doors open.

c. Text: "Now spurs the lated traveller apace.

To gain the timely inn; and near approaches

The subject of our watch.

Hark, I hear horses."

Action on Outer Stage.

#### Scene IV.

a. The same. Hall in the palace.

b. Properties mentioned: chairs, banquet prepared.

Curtains open; one proscenium door used for entrance  
of murderers. Hut used as means of ghosts appearing.

c. Text: "You know your own degrees; sit down: at  
first and last the hearty welcome."

Action on Inner-Outer Stage.

#### Scene V.

a. A heath.

b. Same as act I, scene I.

c. Text: no references.

Action on Outer Stage.

#### Scene VI.

a. Torres. The palace.

b. No properties mentioned; none needed. Curtains  
closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

#### Act IV.

##### Scene I.

a. A cavern. In the middle, a boiling cauldron.

b. Properties mentioned: cauldron. Curtains open;

closed; proscenium doors open.  
c. Text: "Now opens the lated traveller space.  
To gain the timely inn; and near approaches  
The subject of our watch.  
Hark, I hear horses."

Action on Outer Stage.

Scene IV.

a. The same. Hall in the palace.  
b. Properties mentioned: chairs, banquet prepared.  
Curtains open; one proscenium door used for entrance  
of murderers. But used as means of ghosts appearing.  
c. Text: "You know your own degrees; sit down: at  
first and last the hearty welcome."

Action on Inner-Outer Stage.

Scene V.

a. A hearth.  
b. Same as act I, scene I.  
c. Text: no references.

Action on Outer Stage.

Scene VI.

a. Torres. The palace.  
b. No properties mentioned; none needed. Curtains  
closed; proscenium doors closed.  
c. Text: no references.

Action on Outer Stage.

Act IV.

Scene I.

a. A cavern. In the middle, a boiling cauldron.  
b. Properties mentioned: cauldron. Curtains open;



proscenium doors open. Hut used for appearing of ghosts.

c. Text: "Round about the cauldron go."

Action on Inner-Outer Stage.

Scene II.

- a. Fife. Macduff's castle.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. England. Before the king's palace.
- b. Same as scene II.
- c. Text: no references.

Action on Outer Stage.

Act V.

Scene I.

- a. Dunsinane. Ante-room in the castle.
- b. No properties mentioned; none needed. Curtains open; proscenium doors closed.
- c. Text: "Lo you, here she comes!  
This is her very guise, and, upon my life,  
fast asleep; stand close."  
"Will she go now to bed?"

Action on Inner-Outer Stage.

Scene II.

- a. The country near Dunsinane.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

proscenium doors open. Not used for appearing

of ghosts.

c. Text: "Round about the garden go."

Action on Inner-Outer Stage.

Scene II.

a. Wife. Macduff's castle.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene III.

a. England. Before the King's palace.

b. Same as scene II.

c. Text: no references.

Action on Outer Stage.

Act V.

Scene I.

a. Banquo. Ante-room in the castle.

b. No properties mentioned; none needed. Curtains

open; proscenium doors closed.

c. Text: "Do you, here she comes!

This is her very guise, and, upon my life,

Fast asleep; stand close."

"Will she go now to bed?"

Action on Inner-Outer Stage.

Scene II.

a. The country near Banquo.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.



c. Text: "Well, march we on...."

Make our march toward Birnam."

Action on Outer Stage.

Action on Outer Stage.

### Scene III.

a. Dunsinane. A room in the castle.

b. No properties mentioned; room setting needed.

Curtains open; proscenium doors closed.

c. Text: "Give me my armour.

Send out my horses."

Action on Inner-Outer Stage.

### Scene IV.

a. Country near Birnam wood.

b. Same as scene II.

c. Text: "What wood is this before us?

...The wood of Birnam."

Action on Outer Stage.

### Scene V.

a. Dunsinane. Within the castle.

b. Same as scene III.

c. Text: "Hang out our banners on the outward walls;

The cry is still, they come: our castle's strength

Will laugh a siege to scorn; here let them lie

Till famine and the ague eat them up."

Action on Inner-Outer Stage.

### Scene VI-VIII.

a. Dunsinane. Before the castle.

b. No properties mentioned; none needed. Curtains closed; one proscenium door for castle entrance.

c. Text: "Now near enough" (to the castle)

c. Text: "Well, march we on..."

Make our march toward Birmam."

Action on Outer Stage.

Scene III.

a. Landscape. A room in the castle.

b. No properties mentioned; room setting needed.

Curains open; presentation doors closed.

c. Text: "Give me my armor."

Send out my horses."

Action on Inner-Outer Stage.

Scene IV.

a. Country near Birmam wood.

b. Same as scene II.

c. Text: "What wood is this before us?"

...The wood of Birmam."

Action on Outer Stage.

Scene V.

a. Landscape. Within the castle.

b. Same as scene III.

c. Text: "Hang out our banners on the outward walls;

The cry is still, they come: our castle's strength

Will laugh a siege to scorn; here let them lie

Till famine and the sword eat them up."

Action on Inner-Outer Stage.

Scene VI-VIII.

a. Landscape. Before the castle.

b. No properties mentioned; none needed. Curains

closed; one presentation door for castle entrance.

c. Text: "Now hear our words" (to the castle)



"Enter, sir, the castle."

Act I.

Action on Outer Stage.

Scene Note: twenty eight scenes.

- a. The division into acts and scenes is found in the first folio, but no notes are given as to locality.

b. Text: no references.

Action on Outer Stage.

Scene II.

- a. A street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. The same.
- b. Same as scene II.
- c. Text: no references.

Action on Outer Stage.

Scene IV.

- a. A monastery.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene V.

- a. A monastery.
- b. No properties mentioned; needed: chairs. Curtains open; proscenium doors closed.

"Enter, sir, the castle."

Action on Outer Stage.

Note: twenty eight scenes.

The division into acts and scenes is found in the first folio, but no notes are given as to locality.



## MEASURE FOR MEASURE.

## Act I.

## Scene I.

- a. An apartment in the Duke's palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene II.

- a. A street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene III.

- a. The same.
- b. Same as scene II.
- c. Text: no references.

Action on Outer Stage.

## Scene IV.

- a. A monastery.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene V.

- a. A nunnery.
- b. No properties mentioned; needed: chairs.  
Curtains open; proscenium doors closed.





c. Text: "...as bring me to the sight of Isabella."

A novice of this place."

Action on Inner-Outer Stage.

## Act II.

### Scene I.

a. A hall in Angelo's house.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: "I pray you home to dinner with me. "

Action on Outer Stage.

### Scene II.

a. Another room in the same.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

### Scene III.

a. A room in a prison.

b. Properties: prison setting. Curtains open; proscenium doors closed.

c. Text: "I come to visit the afflicted spirits  
Here in prison."

Action on Inner-Outer Stage.

### Scene IV.

a. A room in Angelo's house.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.





## Act III.

## Scene I.

- a. A room in the prison.
- b. Properties- prison setting. Curtains open;  
proscenium doors closed.
- c. Text: "Who's there? Come in: the wish deserves  
a welcome."  
"Dear sir, ere long I'll visit you again."

Action on Inner-Outer Stage.

## Scene II.

- a. A street before the prison.
- b. No properties mentioned; none needed. Curtains  
closed; one proscenium used for entrance to prison.
- c. Text: "Come your way, sir.."  
"Take him to prison, officer."  
"Go, away with her to prison."  
"I am going to visit the prisoner."

Action on Outer Stage.

## Act IV.

## Scene I.

- a. A room in the Moated Grange.
- b. Properties: room setting(chairs). Curtains  
open; proscenium doors closed.
- c. Text: "I have sat here all day."

Action on Inner-Outer Stage.

## Scene II.

- a. A room in the prison.
- b. Properties-chairs-prison setting. Same properties  
used as in scene I. Curtains open; proscenium doors





closed.

c. Text: "here is our prison a common executioner."

Action on Inner-Outer Stage.

### Scene III.

a. Another room in the same.

b. Same as scene II.

c. Text: "Here is the prison, Father."

Note: eighteen scenes.

Action on Inner-Outer Stage.

### Scene IV.

a. A room in Angelo's house.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

### Scene V.

a. Fields without the town.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

### Scene VI.

a. Street near the city gate.

b. No properties mentioned; none needed. Proscenium doors closed; curtains used for gates.

c. Text: "...have entered the gates, and very near upon

The Duke is ent'ring: therefore hence, away."

Action on Outer Stage.

closed.

c. Text: "There is our prison a common executioner."

Action on Inner-Outer Stage.

Scene III.

a. Another room in the same.

b. Same as scene II.

c. Text: "Here is the prison, Father."

Action on Inner-Outer Stage.

Scene IV.

a. A room in Angelo's house.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene V.

a. Fields without the town.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

Scene VI.

a. Street near the city gate.

b. No properties mentioned; none needed. Proscenium

doors closed; curtains used for gates.

c. Text: "...have entered the gates, and very near

upon

The Duke is entering: therefore hasten, away."

Action on Outer Stage.



## Act V.

## Scene I.

- a. A public place near the city gate.
- b. Properties: chair. Curtains for gates open to admit Duke. Proscenium doors open.
- c. Text: "What you have spoken, I parden; sit you down."

Action on Inner-Outer Stage.

Note: eighteen scenes.

This play in the folio of 1623 is divided into acts and scenes.

## Scene II.

- a. Venice. A public place.
- b. No properties mentioned; none needed. Proscenium doors closed; curtains closed.
- c. Text: no reference.

Action on Outer Stage.

## Scene III.

- a. Venice. An apartment in Portia's house.
- b. No properties mentioned; none needed. Curtains open; proscenium doors closed.
- c. Text: no reference.

Action on Inner-Outer Stage.

## Scene IV.

## Scene 1.

a. A public place near the city gate.

b. Properties: chair. Curtains for gates open to

admit Duke. Prosecution doors open.

c. Text: "What you have spoken, I pardon; sit you down."

Action on Inner-Outer Stage.

Note: eighteen scenes.

This play in the folio of 1623 is divided

into acts and scenes.



## THE MERCHANT OF VENICE.

## Act I.

## Scene I.

- a. Venice. A street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene II.

- a. Belmont. An apartment in Portia's house.
- b. No properties mentioned; needed—chairs. Curtains open; proscenium doors closed.
- c. Text: no references.

Action on Inner-Outer Stage.

## Scene III.

- a. Venice. A public place.
- b. No properties mentioned; none needed. Proscenium doors closed; curtains closed.
- c. Text: no references.

Action on Outer Stage.

## Act II.

## Scene I.

- a. Belmont. An apartment in Portia's house.
- b. No properties mentioned; needed: chairs, table. Curtains open; proscenium doors closed.
- c. Text: no references.

Action on Inner-Outer Stage.

## Scene II.





- a. Venice. A street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "I pray you, which is the way to Master Jew's."

Action on Outer Stage.

Scene III.

- a. The same. A room in Shylock's house.
- b. No properties mentioned; needed room properties.
- c. Curtains open; proscenium doors closed.
- d. Text: "Our house is Hell, and thou, a merry devil."

Action on Inner-Outer Stage.

Scene IV.

- a. The same. A street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene V.

- a. The same. Before Shylock's house.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door used for entrance to Shylock's house.
- c. Text: "Well, Jessica, go in...shut doors after you: Fast bind, fast bind."

Action on Outer Stage.

Scene VI.

- a. The same.
- b. The same as scene V.





c. Text: "This is the pent-house, under which Lorenzo  
Desired us to make a stand."

"Here dwells my father Jew."

Jessica above, in boy's clothes

"Decend, for you must be my torch-bearer."

Action on Outer Stage.

and Balcony.

#### Scene VII.

a. Belmont. An apartment in Portia's house.

b. Properties: three caskets hidden behind traverse  
curtain; needed: chairs. Curtains open; proscenium  
doors closed.

c. Text: "Go, draw aside the curtains, and discover  
The several caskets to this noble Prince.-  
Now make your choice."

"...Draw the curtains: go."

Action on Inner-Outer Stage.

#### Scene VIII.

a. Venice. A street.

b. No properties mentioned; none needed. Curtains  
closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

#### Scene IX.

a. Belmont. An apartment in Portia's house.

b. Properties: caskets-same as scene VII.

c. Text: "Quick, quick, I pray thee; draw the  
curtains straight.

The Prince of Aragon hath ta'en his oath,





And comes to the election presently."

..."Behold, there stand the caskets, noble Prince."

Action on Inner-Outer Stage.

Act III.

Scene I.

- a. Venice. A street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene II.

- a. Belmont. An apartment in Portia's house.
- b. Properties: caskets set out. Same as actII, sceneVII.
- c. Text: "But let me to my fortune and the caskets."

Action on Inner-Outer Stage.

Scene III.

- a. Venice. A street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene IV.

- a. Belmont. A room in Portia's house.
- b. No properties mentioned; needed room setting. Curtains open; proscenium doors closed.
- c. Text: no references.

Action on Inner-Outer Stage.

Scene V.

- a. The same. A garden.
- b. No properties mentioned; none needed. Curtains

And comes to the election presently."

"...Behold, there stand the caskets, noble Prince."

Action on Inner-Outer Stage.

Act III.

Scene I.

a. Venice. A street.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene II.

a. Belmont. An apartment in Portia's house.

b. Properties: caskets set out. Same as act II, scene VII.

c. Text: "But let me to my fortune and the caskets."

Action on Inner-Outer Stage.

Scene III.

a. Venice. A street.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene IV.

a. Belmont. A room in Portia's house.

b. No properties mentioned; needed room setting.

Curtains open; proscenium doors closed.

c. Text: no references.

Action on Inner-Outer Stage.

Scene V.

a. The same. A garden.

b. No properties mentioned; none needed. Curtains



closed; proscenium door used for door to Portia's house.

c. Text: "Go in, sirrah: bid them prepare for dinner."

Action on Outer Stage.

#### Act IV.

##### Scene I.

a. Venice. A court of justice.

b. No properties mentioned; needed: court setting: chairs, tables. Curtains open; proscenium doors closed.

c. Text: "Go, one, and call the Jew into the court...  
Make room and let him stand before our face."

Action on Inner- Outer Stage.

##### Scene II.

a. The same. A street.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: "Inquire the Jew's house out, and give him this deed..."

Will you show me to this house?"

Action on Outer Stage.

#### Act V.

##### Scene I.

a. Belmont. The avenue to Portia's house.

b. Properties mentioned: candle burning in window-  
above one proscenium door; green bank in garden.  
Curtains open; proscenium doors closed.

c. Text: "The moon shines bright."

"But go we in, I pray thee."

closed; procenium door used for door to Portia's

house.

c. Text: "Go in, Miriam; bid them prepare for dinner."

Action on Outer Stage.

Act IV.

Scene I.

a. Venice. A court of justice.

b. No properties mentioned; needed; court setting;

chairs, tables. Curtains open; procenium doors

closed.

c. Text: "Go, one, and bid the law into the court..."

"Make room and let him stand before our face."

Action on Inner-Outer Stage.

Scene II.

a. The same. A street.

b. No properties mentioned; none needed. Curtains

closed; procenium doors closed.

c. Text: "Indulge the Jew's house out, and give

him this deed..."

"Will you show me to this house?"

Action on Outer Stage.

Act V.

Scene I.

a. Belmont. The avenue to Portia's house.

b. Properties mentioned: candle burning in window-

above one procenium door; green bank in garden.

Curtains open; procenium doors closed.

c. Text: "The moon shines bright."

"But so we in, I pray thee."



"How sweet the moonlight sleeps upon this bank."

"That light we see is burning in my hall."

How far that candle throws its beams!"

"Go in, Narissa."

Action on Inner-Outer Stage.

Note: twenty scenes.

This play is divided into acts, but not into scenes in the folio of 1623.

"How sweet the moonlight sleeps upon this bank."

"That light we see is burning in my hair."

Now the that candle throws its beams!"

"Up in, Norway."

Action on Inner-Outer Stage.

Notes: twenty scenes.

This play is divided into acts, but not into

scenes in the folio of 1623.



## THE MERRY WIVES OF WINDSOR.

## Act I.

## Scene I.

- a. Windsor. Before Page's house.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door closed.
- c. Text: "I will peat the door for Master Page. What, ho! Got pless your house here."..."Who's there?" Window above closed proscenium door used.  
"I pray you sir walk in."

Action on Outer Stage.  
and Balcony.

## Scene II.

- a. The same.
- b. Same as scene I.
- c. Text: no references.

Action on Outer Stage.

## Scene III.

- a. A room in the Garter Inn.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene IV.

- a. A room in Dr. Cains's house.
- b. Properties: casement, and closet. Curtains open; proscenium doors closed.
- c. Text: "Go to the casement, and see if you can see my master."..."I'll go watch."





"Run in here; go into this closet." Traverse  
used to conceal Rugby.

Action on Inner-Outer Stage.

Act II.

Scene I.

- a. Before Page's house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "I was going to your house."..."And I was coming to you."

Action on Outer Stage.

Scene II.

- a. A room in the Garter Inn.
- b. No properties mentioned; needed: chairs, table. Curtains open; proscenium doors closed.
- c. Text: "Sir, there is one below would fain speak with you; and hath sent your worship a morning draught of sack." "Call him in."

Action on Inner-Outer Stage.

Scene III.

- a. A field near Windsor.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "Go about the fields with me through Trogmore."

Action on Outer Stage.

Act III.

Scene I.

- a. A field near Trogmore.





- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

#### Scene II.

- a. A street in Windsor.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door closed, one open.
- c. Text: "Whither go you?".."is she at home?"

Action on Outer Stage.

#### Scene III.

- a. A room in Ford's house.
- b. Properties mentioned: a basket; needed chairs and table. Traverse used to conceal Falstaff.
- c. Text: "...be ready here hard by in the brew-house ; and when I suddenly call you, come forth, and take this basket on your shoulders."  
 "I will ensconce me behind the arras."  
 "I had rather than a thousand pound, he were out of the house."  
 "Go, take up these clothes, quickly"...Servants leave with basket.

Action on Inner-Outer Stage.

#### Scene IV.

- a. A room in Page's house.
- b. No properties mentioned; same as scene III.
- c. Text: "You wrong me, sir, thus still to haunt my house."

Action on Inner-Outer Stage.





## Scene V.

- a. A room in the Garter Inn.
- b. No properties mentioned; same as scene IV.
- c. Text: "Go fetch me a quart of sack."

Action on Inner-Outer Stage.

## Act IV.

## Scene I.

- a. The street.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene II.

- a. A room in Ford's house.
- b. Properties mentioned: a basket. Curtains open; proscenium doors closed.
- c. Text: "Step into the chamber, Sir John." Exit from inner stage.

"Who's at home beside yourself?"

"Empty the basket I say."

"Have I not forbid her my house?"

Action on Inner-Outer Stage.

## Scene III.

- a. A room in the Garter Inn.
- b. No properties mentioned; none needed.
- c. Text: no references.

Action on Outer Stage.

## Scene IV.

- a. A room in Ford's house.





- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene V.

- a. A room in the Garter Inn.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed. Window above one proscenium door used by Falstaff.
- c. Text: "There's his chamber, his house, his castle, his standing bed, his truckle-bed...Go, knock and call-knock, I say..."  
 "Falstaff (above) How now, mine host?"  
 "Let her (Falstaff) descend."  
 "Come up into my chamber."

Action on Outer Stage.

and Balcony Window.

Scene VI.

- a. Another room in the Garter Inn.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Act V.

Scene I.

- a. A room in the Garter Inn.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.





c. Text: no references.

Action on Outer Stage.

Scene II.

a. Windsor Park.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: "Come, come: we'll couch i'th castle ditch."..."The night is dark."

Action on Outer Stage.

Scene III.

a. The street in Windsor.

b. Same as scene II.

c. Text: "Go before into the park."

"They are all couch'd in a pit hard by Herne's Oak."..."to the oak, to the oak!"

Action on Outer Stage.

Scene IV.

a. Windsor Park.

b. Same as scene II.

Scene V.

a. Another part of the park.

b. Properties: forest, oaks. Curtains open; proscenium doors closed.

c. Text: "For me, I am here a Windsor stag; and the fattest, I think, I' th' forest." "Do not these fairy oaks become the forest better than the town?"

Action on Inner-Outer Stage.

Note: twenty three scenes. In the folio of 1623, this play is divided into scenes and acts, but not in the quarto edition.





## A MIDSUMMER-NIGHT'S DREAM.

## Act I.

## Scene I.

- a. Athens. A room in the palace of Theseus.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene II.

- a. The same. A room in a cottage.
- b. No properties mentioned; Same as scene I.
- c. Text: no references.

Action on Outer Stage.

## Act II.

## Scene I.

- a. A wood near Athens.
- b. Properties: woods, trees. Proscenium doors used for entrances of Fairy and Puck. Curtains open.
- c. Text: "The King doth keep his revels here to-night."  
"Ill met by moonlight."  
"Well, go thy way: thou shalt not from this grove."

Action on Inner-Outer Stage.

## Scene II.

- a. Another part of the wood.
- b. Same as scene I.
- c. Text: "Fair love, you faint with wandering  
in the wood."

Action on Inner-Outer Stage.

## Act III.





## Scene I.

- a. The same. The Queen of Fairies lying asleep.
- b. Properties: green plot, hawthorn brake. Same as act II, scene I.
- c. Text: "This green plot shall be our stage, this hawthorn brake our tiring house.  
 "What angel wakes me from my flow'ry bed?"  
 "Out of this wood do not desire to go."

Action on Inner-Outer Stage.

## Scene II.

- a. Another part of the wood.
- b. No properties mentioned. Same as scene I.
- c. Text: "About the wood go swifter than the wind."

Action on Inner-Outer Stage.

## Act IV.

## Scene I.

- a. The same.
- b. Same as Act III, scene II.
- c. Text: "Come, sit thee down upon this flowery bed,  
 While I thy amiable cheeks do coy,  
 And stick musk-roses in thy sleek smooth head."

Action on Inner-Outer Stage.

## Scene II.

- a Athens. A room in Quince's house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.





## Act V.

## Scene I.

a. The same. An apartment in the palace of Theseus.

b. Properties mentioned: chairs to view play.

Curtains open; proscenium doors as entrances and exits for players.

c. Text: "Go, bring them in;-and take your places, ladies."

Action on Inner-Outer Stage.

## Scene II.

a. Same as scene I.

Action on Inner-Outer Stage.

Note: ten scenes.

This play is divided into acts, but not into scenes in the folio of 1623.





a. Text: MUCH ADO ABOUT NOTHING.

Act I.

Scene I.

- a. Before Leonato's house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene II.

- a. A room in Leonato's house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. Another room in Leonato's house.
- b. Same as scene II.
- c. Text: no references.

Action on Outer Stage.

Act II.

Scene I.

- a. A hall in Leonato's house.
- b. No properties mentioned. Same as act I, scene II.
- c. Text: "The revellers are entering. Make good room!"  
"Go in with me, and I will tell you my drift."

Action on Outer Stage.

Scene II.

- a. Another room in Leonato's house.
- b. Same as act I, scene II.

MUCH AND ABOUT NOTHING.

Act I.

Scene I.

- a. Before Leonato's house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene II.

- a. A room in Leonato's house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. Another room in Leonato's house.
- b. Same as scene II.
- c. Text: no references.

Action on Outer Stage.

Act II.

Scene I.

- a. A hall in Leonato's house.
- b. No properties mentioned. Same as act I, scene II.
- c. Text: "The revelers are entering. Make good room!" "Go in with me, and I will tell you my drift."

Action on Outer Stage.

Scene II.

- a. Another room in Leonato's house.
- b. Same as act I, scene II.



c. Text: no references.

Action on Outer Stage.

Action on Outer Stage.

Scene III.

a. Leonato's garden.

b. Properties mentioned: garden setting, an arbour.

Curtains open; proscenium doors closed.

c. Text: "...bring it hither to me in the orchard."

"I will hide me in the arbour."

Action on Inner-Outer Stage.

Act III.

Scene I.

a. Leonato's garden.

b. Same as act II, scene III.

c. Text: "...bid her steal into the pleached bower."

"For look where Beatrice, like a lapwing, runs

Close by the ground, to hear our conference."

"...even now

Is couched in the woodbine coverture."

Action on Inner-Outer Stage.

Scene II.

a. A room in Leonato's house.

b. No properties mentioned. Same as act I, scene II.

c. Text: no references.

Action on Outer Stage.

Scene III.

a. A street.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: "You shall also make no noise in the streets."

c. Text: no references.

Action on Outer Stage.

Scene III.

a. Leonato's garden.

b. Properties mentioned: garden setting, an arbour.

c. Curtains open; proscenium doors closed.

c. Text: "...bring it hither to me in the orchard."

"I will hide me in the arbour."

Action on Inner-Outer Stage.

Act III.

Scene I.

a. Leonato's garden.

b. Same as act II, scene III.

c. Text: "...did her steal into the pleas'd bow'."

"For look where Beatrice, like a lapwing, runs

Close by the ground, to hear our conference."

"...even now

is couch'd in the woodbine coverture."

Action on Inner-Outer Stage.

Scene II.

a. A room in Leonato's house.

b. No properties mentioned. Same as act I, scene II.

c. Text: no references.

Action on Outer Stage.

Scene III.

a. A street.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: "You shall also make no noise in the streets."



Action on Outer Stage.

## Scene IV.

a. A room in Leonato's house.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

## Scene V.

a. Another room in Leonato's house.

b. Same as scene IV.

c. Text: no references.

Action on Outer Stage.

## Act IV.

## Scene I.

a. The inside of a church.

b. No properties mentioned; needed: church setting.

Curtains open; proscenium doors closed.

c. Text: "This looks not like a nuptial."

Action on Inner-Outer Stage.

## Scene II.

a. A prison.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

## Act V.

## scene I.

a. Before Leonato's house.

b. No properties mentioned; none needed. Curtains

b. No properties mentioned; none needed. Curtains  
a. Before Leonato's house.

Scene I.

Act V.

Action on Outer Stage.

c. Text: no references.

closed; proscenium doors open.

b. No properties mentioned; none needed. Curtains

a. A prison.

Scene II.

Action on Inner-Outer Stage.

c. Text: "this looks not like a hospital."

curtains open; proscenium doors closed.

b. No properties mentioned; needed: church setting.

a. The inside of a church.

Scene I.

Act IV.

Action on Outer Stage.

c. Text: no references.

b. Same as scene IV.

a. Another room in Leonato's house.

Scene V.

Action on Outer Stage.

c. Text: no references.

closed; proscenium doors closed.

b. No properties mentioned; none needed. Curtains

a. A room in Leonato's house.

Scene IV.

Action on Outer Stage.



closed; one proscenium door used for entrance to  
Leonato's house.

c. Text: no references.

Action on Outer Stage.

## Scene II.

a. Leonato's garden.

b. No properties mentioned; none needed. Curtains  
closed; proscenium doors closed.

c. Text: "no references."

Action on Outer Stage.

## Scene III.

a. The inside of a church.

b. Properties mentioned: monument of Leonato.

Curtains open; proscenium doors closed.

c. Text: "Is this the monument of Leonato?"

Action on Inner-Outer Stage.

## Scene IV.

a. A room in Leonato's house.

b. No properties mentioned; none needed. Curtains  
closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Note: seventeen scenes.

This play is divided into acts in the folio of  
1623, but not into scenes.

closed; one procenium door used for entrance to

Leonato's house.

c. Text: no references.

Action on Outer Stage.

Scene II.

a. Leonato's garden.

b. No properties mentioned; none needed. Curtains

closed; procenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene III.

a. The inside of a church.

b. Properties mentioned: monument of Leonato.

Curtains open; procenium doors closed.

c. Text: "Is this the monument of Leonato?"

Action on Inner-Outer Stage.

Scene IV.

a. A room in Leonato's house.

b. No properties mentioned; none needed. Curtains

closed; procenium doors closed.

c. Text: no references.

Action on Outer Stage.

Note: seventeen scenes.

This play is divided into acts in the folio of

1623, but not into scenes.



## OTHELLO.

## Act I.

## Scene I.

- a. Venice. A street.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door used for entrance to Brabantio's house.
- c. Text: "Here is her Father's house; I'll call aloud..  
What is the reason of this terrible summons?"

Action on Outer Stage.

and Balcony Window.

## Scene II.

- a. Another street.
- b. Same as scene I.
- c. Text: "But look! What lights come yond?..  
"Here comes another troop to seek for you?"

Action on Outer Stage.

## Scene III.

- a. A council-chamber.
- b. No properties mentioned; needed: room setting, tables and chairs. Curtains open; proscenium doors closed.
- c. Text: Scene II. "The Duke's in council."

Action on Inner-Outer Stage.

## Act II.

## Scene I.

- a. A sea-port in Cyprus. An open place near a quay.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

Act I.

Scene I.

a. Venice. A street.

b. No properties mentioned; none needed. Curtains

closed; one procenium door used for entrance

to Brabantio's house.

c. Text: "Here is her father's house; I'll call aloud."

What is the reason of this terrible summons?"

Action on Outer Stage.and Balcony Window.

Scene II.

a. Another street.

b. Same as scene I.

c. Text: "But look! What lights come yond?"

"Here comes another troop to seek for you?"

Action on Outer Stage.

Scene III.

a. A council-chamber.

b. No properties mentioned; needed: room setting,

tables and chairs. Curtains open; procenium

doors closed.

c. Text: Scene II. "The Duke's in council."

Action on Inner-Outer Stage.

Act II.

Scene I.

a. A sea-port in Cyprus. An open place near a quay.

b. No properties mentioned; none needed. Curtains

closed; procenium doors open.



- c. Text: "What from the cape can you discern at sea?  
Nothing at all, it is a high wrought flood;  
I cannot, 'twixt the heaven and the main,  
Descry a sail."

Action on Outer Stage.

Scene II.

- a. A street.  
b. No properties mentioned; none needed. Curtains  
closed; proscenium doors open.  
c. Text: no references.

Action on Outer Stage.

Scene III.

- a. A hall in the castle.  
b. No properties mentioned; needed room setting.  
Curtains open; proscenium doors closed.  
c. Text: "Good Michael, look you to the guard tonight...  
Michael, good night."  
"I must to the watch."

Action on Inner-Outer Stage.

Act III.

Scene I.

- a. Before the castle.  
b. No properties mentioned; none needed. Curtains  
closed; one proscenium door used for entrance  
to castle.  
c. Text: "Pray you, come in  
I will bestow you where you shall have time  
To speak your bosom freely."

Action on Outer Stage.

a. Text: "What from the gods can you discern at sea?  
Nothing at all, it is a high wrought flood;  
I cannot, 'twixt the heaven and the main,  
Distinguish a nail."

Action on Outer Stage.

Scene II.

a. A street.  
b. No properties mentioned; none needed. Curtains  
closed; proscenium doors open.  
c. Text: no references.

Action on Outer Stage.

Scene III.

a. A hall in the castle.  
b. No properties mentioned; needed room setting.  
Curtains open; proscenium doors closed.  
c. Text: "Good Michael, look you to the guard tonight..."  
Michael, "Good night."  
"I must to the watch."

Action on Inner-Outer Stage.

Act III.

Scene I.

a. Before the castle.  
b. No properties mentioned; none needed. Curtains  
closed; one proscenium door used for entrance  
to castle.  
c. Text: "Pray you, come in."

I will bestow you where you shall have time  
To speak your bosom freely."

Action on Outer Stage.



## Scene II.

- a. A room in the castle.
- b. No properties mentioned; needed a room setting.

Curtains open; proscenium doors closed.

- c. Text: "That done, I will be walking on the works."

Action on Inner-Outer Stage.

## Scene III.

- a. The garden of the castle.
- b. Same as scene II.
- c. Text: no positive references; but inferences places.

Action on Inner-Outer Stage.

## Scene IV.

- a. Before the castle.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door for castle entrance.
- c. Text: "I will go seek him. Cassio, walk hereabout."  
"What make you from bone?"  
How is it with you..I was coming to your house."  
"And I was going to your lodging, Cassio."

Action on Outer Stage.

## Act IV.

## Scene I.

- a. Cyprus. Before the castle.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene II.

## Scene II.

a. A room in the castle.

b. No properties mentioned; needed a room setting.

c. Text: "That done, I will be walking on the works."

Action on Inner-Outer Stage.

## Scene III.

a. The garden of the castle.

b. Same as scene II.

c. Text: no positive references; but inferenced

places.

Action on Inner-Outer Stage.

## Scene IV.

a. Before the castle.

b. No properties mentioned; none needed. Curtains

closed; one proscenium door for castle entrance.

c. Text: "I will go seek him. Castle, walk hereabout."

"What make you from home?"

"How is it with you. I was coming to your house."

"And I was going to your lodging, Castle."

Action on Outer Stage.

## Act IV.

## Scene I.

a. Cyprus. Before the castle.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

## Scene II.



- a. A room in the castle.
- b. No properties mentioned; needed: room setting.

Curtains open; proscenium doors closed. Inner-Outer Stage.

- c. Text: no references but conversation places.

Action on Inner-Outer Stage.

### Scene III.

- a. Another room in the castle.
- b. Same as scene II.
- c. Text: "Get you to bed on the instant."

Action on Inner-Outer Stage.

## Act V.

### Scene I.

- a. Cyprus. A street.
- b. No properties mentioned; none needed. One proscenium door used by murderers; curtains closed. Chair for Cassio is brought to outer stage.
- c. Text: "Here, stand behind this bulk; straight will he come."

"What, ho! no watch? No passage?

...it is a heavy night."

"O, a chair, a chair!"

Action on Outer Stage.

### Scene II.

- a. A bedchamber in the castle: Desdemona in bed asleep; a light burning.
- b. Properties mentioned: bed with curtains.  
Curtains open; proscenium doors closed.

- a. A room in the castle.
- b. No properties mentioned; needed: room setting.
- c. Text: no references but conversation places.

Action on Inner-Outer Stage.

Scene III.

- a. Another room in the castle.
- b. Same as scene II.
- c. Text: "Get you to bed on the instant."

Action on Inner-Outer Stage.

Act V.

Scene I.

- a. Cyprus. A street.
- b. No properties mentioned; none needed. One procenium door used by murderers; curtains closed. Chair for Cassio is brought to outer stage.
- c. Text: "Here, stand behind this bulk; straight will he come."

"What, hol no watch! No passage?  
... it is a heavy night."  
"O, a chair, a chair!"

Action on Outer Stage.

Scene II.

- a. A bedchamber in the castle: bedchambers in bed asleep; a light burning.
- b. Properties mentioned: bed with curtains.
- c. Text: "Curtains open; procenium doors closed."



## PERICLES, PRINCE OF TYRE.

Act I. c. Text: "Will you come to bed, my lord?"

## Scene I.

Action on Inner-Outer Stage.

Note: fifteen scenes.

This play is divided into acts and scenes in all folios; apparently not in the quartos.

a. Text: "Will you come to bed, my lord?"

Action on Outer Stage.

## Scene II.

a. Text: "Will you come to bed, my lord?"

b. No properties mentioned: room setting.

c. Text: "Will you come to bed, my lord?"

d. Text: "Will you come to bed, my lord?"

Action on Inner-Outer Stage.

## Scene III.

a. Text: "Will you come to bed, my lord?"

b. No properties mentioned: room setting.

c. Text: "Will you come to bed, my lord?"

d. Text: "Will you come to bed, my lord?"

e. Text: "Will you come to bed, my lord?"

Action on Outer Stage.

## Scene IV.

a. Text: "Will you come to bed, my lord?"

b. Properties mentioned: chairs, room setting.

c. Text: "Will you come to bed, my lord?"

d. Text: "Will you come to bed, my lord?"

e. Text: "Will you come to bed, my lord?"

f. Text: "Will you come to bed, my lord?"

Action on Inner-Outer Stage.

o. Text: "Will you come to bed, my lord?"

Action on Inner-Outer Stage.

Note: fifteen scenes.

This play is divided into acts and scenes in

all folios; apparently not in the quartos.



## PERICLES, PRINCE OF TYRE.

## Act I.

## Scene I.

- a. Antioch. A room in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene II.

- a. Tyre. A room in the palace.
- b. No properties mentioned; needed: room setting. Curtains open; proscenium doors.
- c. Text: "Let none disturb us."

Action on Inner-Outer Stage.

## Scene III.

- a. Tyre. An ante-chamber in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "So, this is Tyre, and this is the court.."  
"Here come the lords of Tyre."

Action on Outer Stage.

## Scene IV.

- a. Tharus. A room in the Governor's house.
- b. Properties mentioned: chairs, room setting. Curtains open; proscenium doors closed.
- c. Text: "Shall we rest us here?"  
"Feast here awhile until our stars that frown  
lend us a smile."

Action on Inner-Outer Stage.

Scene I.

- a. Antioch. A room in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: No references.

Action on Outer Stage.

Scene II.

- a. Tyre. A room in the palace.
- b. No properties mentioned; needed: room setting. Curtains open; proscenium doors.
- c. Text: "Let none disturb us."

Action on Inner-Outer Stage.

Scene III.

- a. Tyre. An ante-chamber in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "So, this is Tyre, and this is the court."
- "Here come the lords of Tyre."

Action on Outer Stage.

Scene IV.

- a. Tharua. A room in the Governor's house.
- b. Properties mentioned: chairs, room setting. Curtains open; proscenium doors closed.
- c. Text: "Shall we rest us here?"
- "Rest here awhile until our stars that frown  
lend us a smile."

Action on Inner-Outer Stage.



## Act II.

## Scene I.

- a. Pentapolis. An open place by the sea side.
- b. Properties mentioned: nets used by fishermen.

Curtains closed; proscenium doors closed.

- c. Text: "Yet cease your ire you angrey stars of heaven!

Wind, rain, and thunder, remember, earthly man

Is but a substance that must yield to you."

"here's a fish hangs in the net, like a poor man's  
right in the law."

Action on Outer Stage.

## Scene II.

- a. The same. A platform leading to the lists. A pavilion near it for the reception of the king, Princess, Ladies, Lords etc.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "But stay, the knights are coming: we'll withdraw into the gallery."

Action on Outer Stage.

## Scene III.

- a. The same. A hall of state. A banquet prepared.
- b. Properties mentioned: chairs, feast prepared.  
Curtains open; proscenium doors closed.
- c. Text: "To say you are welcome were superfluous."  
"Come, queen o' the feast here take your place."  
"Sit, sir, sit."

Action on Inner-Outer Stage.

## Scene IV.

- a. Tyre. A room in the Governor's house.

## Scene I.

- a. Pentapolis. An open place by the sea side.  
 b. Properties mentioned: nets used by fishermen.  
 c. Text: "Yet guess your life you enjoy stars of heaven!"  
 Wind, rain, and thunder, tempest, earthly men  
 Is but a substance that must yield to you."  
 "There's a flash hangs in the net, like a poor man's  
 right in the law."

Action on Outer Stage.

## Scene II.

- a. The same. A platform leading to the stage. A  
 pavilion next it for the reception of the king.  
 Princess, ladies, lords etc.  
 b. No properties mentioned; none needed. Curtains  
 closed; proscenium doors open.  
 c. Text: "But stay, the knights are coming: we'll  
 withdraw into the gallery."

Action on Outer Stage.

## Scene III.

- a. The same. A hall of state. A banquet prepared.  
 b. Properties mentioned: chairs, feast prepared.  
 Curtains open; proscenium doors closed.  
 c. Text: "To say you are welcome were superfluous."  
 "Come, queen of the feast here take your place."  
 "Sit, sit, sit."

Action on Inner-Outer Stage.

## Scene IV.

- a. Tyre. A room in the Governor's house.



- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene V.

- a. Pentapolis. A room in the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Act III.

Scene I.

- a. A ship at sea.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "Thou God of this great vast, rebuke these surges..."

"Convey thy diety aboard our dancing boat."

Action on Outer Stage.

Scene II.

- a. Ephesus. A room in Cerimon's house.
- b. Properties: room setting. Curtains open; proscenium doors closed.
- c. Text: "Get fire and meat for these poor men:  
It has been a turbulent and stormy night."

Action on Inner-Outer Stage.

Scene III.

- a. Tharsus. A room in Cleon's house.
- b. No properties mentioned; none needed. Curtains

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b. No properties mentioned; none needed. Curtains  
closed; proscenium doors closed.  
c. Text: no references.

Action on Outer Stage.

Scene V.

a. Pentapolis. A room in the palace.  
b. No properties mentioned; none needed. Curtains  
closed; proscenium doors closed.  
c. Text: no references.

Action on Outer Stage.

Act III.

Scene I.

a. A ship at sea.  
b. No properties mentioned; none needed. Curtains  
closed; proscenium doors closed.  
c. Text: "Then God of this great vast, rebuke these  
surges..."  
"Convey thy deity aboard our dancing boat."

Action on Outer Stage.

Scene II.

a. Ephesus. A room in Gerimon's house.  
b. Properties: room setting. Curtains open;  
proscenium doors closed.  
c. Text: "Get fire and meat for these poor men:  
It has been a turbulent and stormy night."

Action on Inner-Outer Stage.

Scene III.

a. Tharsus. A room in Glion's house.  
b. No properties mentioned; none needed. Curtains



closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

#### Scene IV.

a. Ephesus. A room in Cerimon's house.

b. Same as scene III.

c. Text: no references.

Action on Outer Stage.

#### Act IV.

##### Scene I.

a. Tharsus. An open place near the sea shore.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: "Is the wind westerly that blows?"

Action on Outer Stage.

##### Scene II.

a. Mitylene. A room in a brothel.

b. No properties mentioned; needed: a room setting.

Curtains open; proscenium doors closed.

c. Text: no references.

Action on Inner-Outer Stage.

##### Scene III.

a. Tharsus. A room in Cleon's house.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

##### Scene IV.

a. Mitylene. A street before the brothel.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene IV.

a. Ephesus. A room in Gerimon's house.

b. Same as scene III.

c. Text: no references.

Action on Outer Stage.

Act IV.

Scene I.

a. Tharsus. An open place near the sea shore.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: "Is the wind westerly that blows?"

Action on Outer Stage.

Scene II.

a. Mylene. A room in a brothel.

b. No properties mentioned; needed: a room setting.

Curtains open; proscenium doors closed.

c. Text: no references.

Action on Inner-Outer Stage.

Scene III.

a. Tharsus. A room in Cleon's house.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene IV.

a. Mylene. A street before the brothel.

b. No properties mentioned; none needed. Curtains



closed; one proscenium door to brothel.

c. Text: "Come, I am for no more bawdy houses."

Action on Outer Stage.

Scene V. *Two men.*

a. The same. A room in the brothel. *is divided*

b. No properties mentioned; room setting. Curtains open until last entrance of Bawd; proscenium doors closed.

c. Text: no references.

Action on Inner-Outer Stage.

Act V.

Scene I.

a. On board Pericle's ship, off Mitylene.

b. Properties: a bed with bed curtains for Pericles  
Curtains open to entrances of Lysimachus, Helicanus,  
and Marina. Proscenium doors closed.

c. Text: "The Governor, who craves to come aboard."

"Behold him." Pericles discovered behind bed curtains.

"..and thick slumber

Hangs upon my eyes: let me rest."

Action on Inner-Outer Stage.

Scene II.

a. The temple of Diana at Ephesus.

b. Properties: altar. Curtains open; proscenium doors closed.

c. Text: "Scene I directs: "My temple stands in

Ephesus: hie thee hither,

And do upon mine altar sacrifice."

"Hail, Dian! to perform thy just command,

closed: one procession door to be closed.

c. Text: "Come, I am for no more party houses."

Action on Outer Stage.

Scene V.

a. The same. A room in the temple.

b. No properties mentioned: room setting. Curtains

open until last entrance of Hana: procession doors

closed.

c. Text: no reference.

Action on Inner-Outer Stage.

Act V.

Scene I.

a. On board Pericles' ship, off Mytilene.

b. Properties: a bed with bed curtains for Pericles

curtains open to entrance of Desdemona, Helicanus,

and Marina. Procession doors closed.

c. Text: "The Governor, who comes to come aboard."

"Behold him." Pericles discovered behind bed curtains.

"...and thick slumber

hangs upon my eyes: let me rest."

Action on Inner-Outer Stage.

Scene II.

a. The temple of Diana at Ephesus.

b. Properties: altar. Curtains open: procession doors

closed.

c. Text: "Scene I directed: 'My temple stands in

Ephesus: his throne within.

And do upon mine altar sacrifice."

"Hail, Diana! to perform thy just commands,



I here confess myself the King of Tyre."

Act I.

Action on Inner-Outer Stage.

Scene I.

Note: twenty-one scenes.

In the folio of 1664, this play is divided into acts but irregularly, and scenes are not marked.

d. Tyre, the city of Tyre,....

"My naked weapon is out: quarrel, I will hang thee."

"Who set this ancient quarrel new on edge?"

Action on Outer Stage.

Scene II

a. A street.

b. Same as scene I.

c. Tyre: "Come, go with me."

"Go, sirrah, through the street"

"Through the street."

Action on Outer Stage.

Scene III.

a. A room in Capulet's house.

b. No properties mentioned; needed: a room, seating

Capulet's wife, and a table with a cloth.

c. Tyre: "Where's my daughter? Call her forth to me."

"To me."

"Where, the parents are come, supply me with a

you call'd,..."

Action on Inner-Outer Stage.

Scene IV.

a. A street.

b. Same as scene I. One procession goes out the





ROMEO AND JULIET.

Act I.

Scene I.

- a. A public place.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: "Draw thy tool;..."

"My naked weapon is out: quarrel, I will back thee."

"Who set this ancient quarrel new abroach?"

Action on Outer Stage.

Scene II

- a. A street.
- b. Same as scene I.
- c. Text: "Come, go with me:-  
Go, sirrah, trudge about  
Through fair Verona."

Action on Outer Stage.

Scene III.

- a. A room in Capulet's house.
- b. No properties mentioned; needed: a room setting. Curtains open; proscenium doors closed.
- c. Text: "Nurse, where's my daughter? Call her forth to me."  
"Madam, the guests are come, supper served up  
you call'd..."

Action on Inner-Outer Stage.

Scene IV.

- a. A street.
- b. Same as scene I. One proscenium door used for

ROMEO AND JULIET.

Act I.

Scene I.

a. A public place.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: "Draw thy foot;..."

"My naked weapon is out: quarry, I will back thee."

"Who set this ancient quarry new abroad?"

Action on Outer Stage.

Scene II

a. A street.

b. Same as scene I.

c. Text: "Come, go with me:-

Go, sirrah, trudge about

Through fair Verona."

Action on Outer Stage.

Scene III.

a. A room in Capulet's house.

b. No properties mentioned; needed: a room setting.

Curtains open; proscenium doors closed.

c. Text: "Nurse, where's my daughter? Call her forth

to me."

"Nurse, the guests are come, supper served up

you call'd..."

Action on Inner-Outer Stage.

Scene IV.

a. A street.

b. Same as scene I. One proscenium door used for



entrance to Capulet's house.

c. Text: "Give me a torch: I am not for this a nibbling;  
Being but heavy, I will bear the light."

"Come, knock, and enter, and no sooner in,

But every man betake him to his legs."

Action on Outer Stage.

#### Scene V.

a. A hall in Capulet's house.

b. Properties mentioned: tables, fire in fire place:

room setting. Curtains open; proscenium doors

closed. Curtains closed during last speech of  
nurse and Juliet.

c. Text: "Welcome, gentlemen!

A hall! A hall! Give room, and foot it girls.--

More lights, ye knaves! and turn the tables up,

And quench the fire, the room is grown too hot."

Action on Inner-Outer Stage.

and Outer Stage.

#### Act II.

##### Scene I.

a. An open place, adjoining Capulet's garden.

b. Properties mentioned: a garden wall, trees.

Curtains open; proscenium doors open.

c. Text: "He ran this way, and leap'd this  
orchard wall."

"Come, he hath hid himself among the trees."

Action on Inner-Outer Stage.

##### Scene II.

a. Capulet's garden.

entrance to Gabriel's house.

c. Text: "Give me a torch: I am not for this a nightingale."

Being but heavy, I will bear the light."

"Come, knock, and enter, and no sooner in."

But every man mistake him to his legs."

Action on Outer Stage.

Scene V.

a. A hall in Gabriel's house.

b. Properties mentioned: tables, fire in fire place:

room setting. Curtains open; proscenium doors

closed. Curtains closed during last speech of

nurse and Juliet.

c. Text: "Welcome, gentlemen!"

A hall! A hall! Give room, and foot it girls--

More lights, ye knaves! and turn the tables up,

And quench the fire, the room is grown too hot."

Action on Inner-Outer Stage.

and Outer Stage.

Act II.

Scene I.

a. An open place, adjoining Gabriel's garden.

b. Properties mentioned: a garden wall, trees.

Curtains open; proscenium doors open.

c. Text: "He ran this way, and I esp'd this

orchard wall."

"Come, he hath hid himself among the trees."

Action on Inner-Outer Stage.

Scene II.

a. Gabriel's garden.



b. No properties mentioned; none needed. Curtains closed; proscenium doors open. Balcony window used by Juliet; and balcony.

c. Text: "But soft! What light through yonder window breaks?"

"How cam'st thou hither..."

The orchard walls are high, and hard to climb."

Action on Outer Stage.

and Balcony.

### Scene III.

Act III a. Friar Lawrence's cell,

b. No properties mentioned; needed, cell setting.

Curtains open; proscenium doors closed.

c. Text: Scene II. "Hence will I to my ghostly father's cell,

"His help to crave."

"O! Let us hence; I stand on sudden haste."

Action on Inner-Outer Stage.

### Scene IV.

a. A street.

b. No properties mentioned. Same as act I, scene II.

c. Text: "Here comes Romeo, here comes Romeo."

"Romeo, will you come to your father's? We'll to dinner thither."

Action on Outer Stage.

### Scene V.

a. Capulet's garden.

b. Properties mentioned: garden gate: garden

setting required. Curtains open; proscenium

b. No properties mentioned; none needed. Curtains closed; proscenium doors open. Balcony window used by Juliet; and balcony.

c. Text: "But wait! What light through yonder window breaks?"

"How camest thou hither..."

The orchard walls are high, and hard to climb."

Action on Outer Stage.

and Balcony.

Scene III.

a. Prior Lawrence's cell.

b. No properties mentioned; needed, cell setting.

Curtains open; proscenium doors closed.

c. Text: "Hence will I to my ghostly father's cell."

"His help to crave."

"O! let us hence; I stand on sudden haste."

Action on Inner-Outer Stage.

Scene IV.

a. A street.

b. No properties mentioned. Same as act I, scene II.

c. Text: "Here comes Romeo, here comes Romeo."

"Romeo, will you come to your father's? We'll

to dinner thither."

Action on Outer Stage.

Scene V.

a. Capulet's garden.

b. Properties mentioned: garden gate; garden

setting required. Curtains open; proscenium



a. doors closed.

c. Text: "Peter, stay at the gate."

"Where is my Mother?—Why she is within."

Action on Inner-Outer Stage.

Scene VI.

a. Friar Lawrence's cell.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene IV.

Action on Outer Stage.

Act III. a. A room in Capulet's house.

Scene I.

a. A public place.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: "I pray thee, good Mercutis, let's retire."

The day is hot, the capulets abroad,

And, if we meet, we shall not 'scape a brawl;

For now, these hot days, is the mad blood stirring."

"The Prince expressly hath forbid this bandying

In Verona streets."

Action on Outer Stage.

Scene II.

a. A room in Capulet's house.

b. No properties mentioned; room setting needed.

Act IV. Curtains open; proscenium doors closed.

c. Text: no references.

Action on Inner-Outer Stage.

Scene III.

doors closed.

c. Text: "Peter, stay at the gate."

"Where is my Mother? Why she is within."

Action on Inner-Outer Stage.

Scene VI.

a. Peter Lawrence's cell.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Act III.

Scene I.

a. A public place.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: "I pray thee, Good Mercutio, let's retire.

The day is hot, the capulets abroad,

and, if we meet, we shall not 'scape a brawl;

For now, these hot days, is the mad blood stirring."

"The Prince expressly hath forbid this bandying

in Verona streets."

Action on Outer Stage.

Scene II.

a. A room in Capulet's house.

b. No properties mentioned; room setting needed.

Curtains open; proscenium doors closed.

c. Text: no references.

Action on Inner-Outer Stage.

Scene III.



- a. Friar Lawrence's cell.
- b. No properties mentioned; none needed. One  
proscenium door used for nurse's entrance  
other proscenium door for entrance to Friar's  
study. Curtains closed.
- c. Text: "Arise, one knocks:  
Good Romeo, hide thyself...  
Run to my study."

Action on Outer Stage.

#### Scene IV.

- a. A room in Capulet's house.
- b. Properties mentioned: window(at back of inner  
stage) chamber setting. Curtains open;  
proscenium doors closed.
- c. Text: "Light to my chamber, ho."

Action on Outer Stage.

#### Scene V.

- a. Juliet's chamber.
- b. Properties mentioned: window(at back of inner  
stage) Chamber setting; curtains open; proscenium  
doors closed.
- c. Text: "Your lady mother's coming to your chamber  
The day is broke.  
Then, window, let day in."

Action on Inner-Outer Stage.

#### Act IV.

##### Scene I.

- a. Friar Lawrence's cell.
- b. No properties mentioned; none needed. Curtains

a. Prior Lawrence's cell.

b. No properties mentioned; none needed. One

proscenium door used for nurse's entrance

other proscenium door for entrance to Prior's

study. Curtains closed.

c. Text: "Alas, one knock:

Good Home, hide thyself...

Run to my study."

Action on Outer Stage.

Scene IV.

a. A room in Capulet's house.

b. Properties mentioned: window (at back of inner

stage) chamber setting. Curtains open;

proscenium doors closed.

c. Text: "Light to my chamber, no."

Action on Outer Stage.

Scene V.

a. Juliet's chamber.

b. Properties mentioned: window (at back of inner

stage) chamber setting; curtains open; proscenium

doors closed.

c. Text: "Your lady mother's coming to your chamber

The day is broke.

Then, window, let day in."

Action on Inner-Outer Stage.

Act IV.

Scene I.

a. Prior Lawrence's cell.

b. No properties mentioned; none needed. Curtains



closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

## Scene II.

a. A room in Capulet's house.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: "Nurse, will you go with me into my closet?"

"What, ho!"

They are all forth: well, I will walk myself."

Action on Outer Stage.

## Scene III.

a. Juliet's chamber.

b. No properties mentioned; needed a room setting. Curtains open; proscenium doors closed.

c. Text: "Ay, those attires are best."

"Good night:

Get thee to bed, and rest; for thou hast need."

Action on Inner-Outer Stage.

## Scene IV.

a. Capulet's hall.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open for passage of servants.

c. Text: no references.

Action on Outer Stage.

## Scene V.

a. Juliet's chamber. Juliet on the bed.

b. Properties mentioned; bed; room setting needed.

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene II.

a. A room in Capulet's house.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: "Nurse, will you go with me into my closet?"

"What, no!"

They are all forth: well, I will wait myself."

Action on Outer Stage.

Scene III.

a. Juliet's chamber.

b. No properties mentioned; needed a room setting.

Curtains open; proscenium doors closed.

c. Text: "Ay, those attitudes are best."

"Good night:

Get thee to bed, and rest; for thou hast need."

Action on Inner-Outer Stage.

Scene IV.

a. Capulet's hall.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open for passage of

servants.

c. Text: no references.

Action on Outer Stage.

Scene V.

a. Juliet's chamber. Juliet on the bed.

b. Properties mentioned; bed; room setting needed.



Curtains open; proscenium doors closed.

c. Text: "how sound is she asleep!

I needs must wake her."

Action on Inner-Outer Stage.

## Act V.

### Scene I.

a. Mantua. A street.

b. No properties mentioned; none needed. Curtains closed; one proscenium door for apothecary's shop.

c. Text: "What, ho! Apothecary!

...Who calls so loud?

...Come hither, man."

Action on Outer Stage.

### Scene II.

a. Friar's cell.

b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

### Scene III.

a. A church yard. In it a monument belonging to the Capulets.

b. Properties mentioned: tomb in church yard, yew trees. Curtains open; proscenium doors open.

c. Text: "Under yond' yew-trees lay thee all along  
Holding thine ear close to the hollow ground;  
So shall no foot upon the church-yard tread."

Action on Inner-Outer Stage.

Curtains open; proscenium doors closed.

a. Text: "How sound is the asleep!"

I needs must wake her."

Action on Inner-Outer Stage.

Act V.

Scene I.

a. Mantua. A street.

b. No properties mentioned; none needed. Curtains closed; one proscenium door for apothecary's shop.

c. Text: "What, bel! Apothecary!"

...Who calls so loud?

...Come hither, men."

Action on Outer Stage.

Scene II.

a. Friar's cell.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene III.

a. A church yard. In it a monument belonging to the

Capulets.

b. Properties mentioned: tomb in church yard, yew trees.

Curtains open; proscenium doors open.

c. Text: "Under yond' yew-trees lay thee all along

Holding thine ear close to the hollow ground;

So shall no foot upon the church-yard tread."

Action on Inner-Outer Stage.



Note: twenty-four scenes.

Induction.

This play is not divided into acts and scenes  
in the quartos.

Scene I.

- a. Setting as described in the text.
- b. No properties mentioned; but doors closed; curtains drawn; lights lit.
- c. Text: devoid of references.

Action on Outer Stage.

Scene II.

- a. A bedchamber in the Lord's house.
- b. No properties mentioned; but doors closed; curtains drawn; lights lit.
- c. Text: devoid of references.

Action on Inner Stage.

Act I.

Scene I.

- a. Place: a public street.
- b. No properties mentioned; but doors closed; lights lit.
- c. Text: direct: 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Action on Outer Stage.

Scene II.

- a. The same. Before the Lord's house.
- b. No properties mentioned; but doors closed; lights lit.
- c. Text: "Petruccio, I have come to his house."

Here, also, the Lord's house, I say.

Action on Outer Stage.





## THE TAMING OF THE SHREW.

## Induction.

## Scene I.

- a. Before an alehouse on a heath.
- b. No properties needed or mentioned. Curtains closed; proscenium doors open.
- c. Text: devoid of references.

Action on Outer Stage.

## Scene II.

- a. A bedchamber in the Lord's house.
- b. No properties mentioned, but needed: chairs, bed curtains drawn disclosing bed.
- c. Text: devoid of references.

Action on Inner-Outer Stage.

## Act I.

## Scene I.

- a. Padua. A public place.
- b. No properties needed or mentioned. Proscenium doors closed; and curtains closed.
- c. Text directs: "Go in, Bianca"

Action on Outer Stage.

## Scene II.

- a. The same. Before Hortensio's house.
- b. No properties needed or mentioned. Curtains closed; proscenium doors closed.
- c. Text: "Petruchio. I trow this is his house. Here, sirrah Grumio; Knock, I say."

Action on Outer Stage.

THE TALKING OF THE BERRY.

Induction.

Scene I.

a. Before an entrance on a bench.

b. No properties needed or mentioned. Curtains closed.

proscenium doors open.

c. Text: devoid of references.

Action on Outer Stage.

Scene II.

a. A bedchamber in the Lord's house.

b. No properties mentioned, but needed: chairs, bed

curtains drawn disclosing bed.

c. Text: devoid of references.

Action on Inner-Outer Stage.

Act I.

Scene I.

a. Public. A public place.

b. No properties needed or mentioned. Proscenium

doors closed; and curtains closed.

c. Text directed: "Go in, please."

Action on Outer Stage.

Scene II.

a. The same. Before Hortensio's house.

b. No properties needed or mentioned. Curtains

closed; proscenium doors closed.

c. Text: "Petruccio, I know this is his house.

Here, sir, knock, I say."

Action on Outer Stage.



## Act II.

## Scene I,

- a. The Same. A room in Baptista's house.
- b. No properties mentioned: needed, chairs, perhaps a table. Curtains drawn; proscenium doors closed.
- c. Text: "Petruchio. Did ever Dian so become a grove as Kate this chamber with her princely gait?"

Action on Inner-Outer Stage.

## Scene II.

- a. The Same. Before Baptista's house.
- b. No properties mentioned or needed. Curtains closed; proscenium doors closed.
- c. Text: No references.

Action on Outer Stage.

## Act IV.

## Scene I.

- a. A hall in Petruchio's Country House.
- b. No properties mentioned; needed: table and chairs. Curtains open.
- c. Text: "Petruchio. Go, rascals, go and fetch my supper in. Sit down, Kate, and welcome."

Action on Inner-Outer Stage.

## Scene II.

- a. Padua. Before Baptista's house.
- b. No properties mentioned, none needed. Proscenium doors closed; curtains closed.
- c. Text: devoid of references.





Action on Outer Stage.

## Scene III.

- a. A room in Petruchio's House.
- b. No properties mentioned or needed. Proscenium doors closed; curtains open.
- c. Text: devoid of references.

Action on Inner-Outer Stage.

## Scene IV.

- a. Padua. Before Baptista's House.
- b. No properties mentioned or needed. Proscenium doors closed; curtains closed.
- c. Text: "Tranio. Sir, this is the house."

Action on Outer Stage.

## Scene V.

- a. A public road.
- b. No properties mentioned or needed. Curtains closed; proscenium doors open.
- c. Text: "Petruchio. And withal make known which way thou travellest: if along with us, we shall be joyful of thy company."

Action on Outer Stage.

## Act V.

## Scene I.

- a. Padua. Before Lucentio's house.
- b. No properties mentioned or needed. Curtains closed; proscenium doors open.
- c. Text: "Petruchio. Sir, here's the door, this is Lucentio's house."

Action on Outer Stage.





## Scene II.

- a. A room in Lucentio's house. A banquet set out.
- b. Properties mentioned and needed: feast, chairs and table. Curtains open; proscenium doors closed.
- c. Text: "Lucentio. Feast with the best, and welcome to our house. My banquet is to close our stomachs up. Pray you, sit down; For we sit to chat as well as eat.."

Action on Inner-Outer Stage.

Note: Fourteen scenes.

In the folio 1623, this play was divided into acts, but not into scenes.





## THE TEMPEST.

## Act I.

## Scene I.

- a. On a ship at sea.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "...fall to't Yarely, or we run ourselves aground, bestir, bestir."  
"keep your cabins."  
"Yet remember whom thou hast aboard."

Action on Outer Stage.

## Scene II.

- a. The island: before the cell of Prospero.
- b. Properties mentioned; chairs, a cell. Situation: an island. Curtains open; proscenium doors closed.
- c. Text: "...Than Prospero, master of a full poor cell...A time before we came into this cell."  
"...May know if you remain upon this island."  
"Sit down....Sit still."

Action on Inner-Outer Stage.

## Act II.

## Scene I.

- a. Another part of the island.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

## Scene II.

- a. Another part of the island.





- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "Here's neither brush nor shrub to bear off any weather at all, and another storm brewing: I hear it sing i'th wind. Yond' same black cloud, yond' huge one, looks like a foul bombard that would shed his liquor."

Action on Outer Stage.

### Act III.

#### Scene I.

- a. Before Prospero's cell.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: Ferdinand is bearing logs across the stage.

Action on Outer Stage.

#### Scene II.

- a. Another part of the island.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

#### Scene III.

- a. Another part of the island.
- b. Properties: log, table for banquet. Curtains open; proscenium doors closed.
- c. Text: "Sit down and rest."

"Prospero above." (in balcony)

"They vanish'd strangely."

No matter since

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: "Here's another brush not shrub to bear

off any weather at all, and another storm brewing;

I hear it sing 'th wind. Yond' same black cloud,

yond' huge one, looks like a 'tall bombard that

would shed his liquor."

Action on Outer Stage.

Act III.

Scene I.

a. Before Prospero's cell.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: Ferdinand is bearing logs across the stage.

Action on Outer Stage.

Scene II.

a. Another part of the island.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: no reference.

Action on Outer Stage.

Scene III.

a. Another part of the island.

b. Properties: log, table for banquet. Curtains

open; proscenium doors closed.

c. Text: "Sit down and feast."

"Prospero above." (in balcony)

"They vanish strangely.

No matter since



They have left their viands behind"...

"I will stand to and feed."

"Ariel like a harpy enters and the banquet vanishes."

Trap in inner stage used.

Action on Inner-Outer Stage.  
and Balcony.

#### Act IV.

##### Scene I.

- a. Before Prospero's cell.
- b. Properties: log and grass plot. Curtains open; proscenium doors open. Juno descends thru trap above inner stage.
- c. Text: "Sit then."..."Here on the grass-plot to come and sport."

Action on Inner-Outer Stage.

#### Act V.

##### scene I.

- a. Before the cell of Prospero.
- b. Properties: chairs for chess players. Same as scene I, act IV.

- c. Text: "Welcome sir;

This cell's my court: here have I few attendants

And subjects none abroad: pray you, look in."

At this curtains are drawn and Ferdinand and

Miranda are discovered playing chess.

Action on Outer Stage.  
and Inner-Outer Stage.

Note: ten scenes. This play is divided into acts and scenes in the folio of 1623.





b. Text: "AS TIMON OF ATHENS. ... we'll forth again."

Act I. My Alcibiades."

Scene I.

Action on Outer Stage.

a. Athens. A hall in Timon's house.

b. No properties mentioned; none needed.

Proscenium doors open.

c. Text: "Good day, sir. I am glad you are well."

"How this lord is followed!"

d. The Senators of Athens: happy man!

You see this confluence, this great flood of  
visitors."

Action on Inner-Outer Stage.

Scene II.

Action on Outer Stage.

Scene II. Same place.

a. A banqueting room in Timon's house.

b. Properties mentioned: chairs, feast, banquet  
setting. Curtains open; proscenium doors closed.

c. Text: "Pray, sit;...prithee, let my meat take  
thee silent."

d. A room in Timon's house. Action on Inner-Outer Stage.

Act II. b. Same as scene I.

Scene I. Text: no references.

a. A senator's house.

Action on Inner-Outer Stage.

b. No properties mentioned; none needed. Curtains  
closed; proscenium doors closed.

c. Text: no references. closed; none needed. Curtains

closed; proscenium doors open.

Action on Outer Stage.

Scene II. Text: "Well met; good morrow, Titus and Hortensius"

a. The same. A hall in Timon's house.

b. Same as scene I. together?"

## TIMON OF ATHENS.

Act I.

## Scene I.

a. Athens. A hall in Timon's house.

b. No properties mentioned; none needed.

c. Text: "Good day, sir. I am glad you are well."

"Now this lord is followed!"

The Senators of Athens: happy men!

You see this conference, this great flood of

visitors."

Action on Outer Stage.

## Scene II.

a. A banqueting room in Timon's house.

b. Properties mentioned: chairs, feast, banquet

c. Text: "Pray, sit... please, let me meet take

these silent."

Action on Inner-Outer Stage.

Act II.

## Scene I.

a. A senator's house.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

## Scene II.

a. The same. A hall in Timon's house.

b. Same as scene I.



- c. Text: "AS soon as dinner's done, we'll forth again,  
My Alcibiades."

Action on Outer Stage.

Act III.

Scene I.

- a. A room in Lucullus' house.  
b. No properties mentioned; needed: room setting.  
Curtains open; proscenium doors closed.  
c. Text: "I have told my lord of you; he is coming  
down to you."

Action on Inner-Outer Stage.

Scene II.

- a. A public place.  
b. No properties mentioned; none needed. Curtains  
closed; proscenium doors open.  
c. Text: no references.

Action on Outer Stage.

Scene III.

- a. A room in Sempronius' house.  
b. Same as scene I.  
c. Text: no references.

Action on Inner-Outer Stage.

Scene IV.

- a. The same. A hall in Timon's house.  
b. No properties mentioned; none needed. Curtains  
closed; proscenium doors open.  
c. Text: "Well met; good morrow, Titus and Hortensius  
Lucius!  
What, do we meet together?"

c. Text: "As soon as dinner's done, we'll forth again."

My Alchibada."

Action on Outer Stage.

Act III.

Scene I.

a. A room in Lucina's house.

b. No properties mentioned; needed: room setting.

c. Text: "I have told my lord of you; he is coming down to you."

Action on Inner-Outer Stage.

Scene II.

a. A public place.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

Scene III.

a. A room in Sempronius' house.

b. Same as scene I.

c. Text: no references.

Action on Inner-Outer Stage.

Scene IV.

a. The same, a hall in Simon's house.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: "Well met; good morning, Titus and Hortensius"

Lucius!

"What, do we meet together?"



Action on Outer Stage.

## Scene V.

- a. The same. The senate-house.
- b. Properties needed: stools and table for senators.

Curtains open to "senators exuent" and closed for scene VI during Alcibiades' speech. Proscenium doors closed.

- c. Text: "Honour, health, and compassion to the senate."

Action on Inner-Outer Stage.

## Scene VI.

- a. The same. A banqueting hall in Timon's house.
- b. Properties mentioned: feast, stools. Curtains open; proscenium doors closed.

- c. Text: "Each man to his stool..  
Your diet shall be in all places alike."

Action on Inner-Outer Stage.

## Act IV.

## Scene I.

- a. Without the walls of Athens.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door used for entrance to city.
- c. Text: "O thou wall,  
That girdlest in those wolves, dive in the earth,  
And fence not Athens."

Action on Outer Stage.

## Scene II.

- a. Athens. A room in Timon's house.
- b. No properties mentioned; none needed. Curtains

Action on Outer Stage.

## Scene V.

- a. The same. The senate-house.
- b. Properties needed: stools and table for senators.
- c. Curtains open to "senators' exents" and closed for
- Scene VI during Alabaster's speech. Proscenium
- doors closed.
- d. Text: "Honest, honest, and compassion to the
- senate."

Action on Inner-Outer Stage.

## Scene VI.

- a. The same. A banquet hall in Timon's house.
- b. Properties mentioned: feast, stools. Curtains
- open; proscenium doors closed.
- c. Text: "Each man to his stool."
- d. Your diet shall be in all places alike."

Action on Inner-Outer Stage.

## Act IV.

## Scene I.

- a. Without the walls of Athens.
- b. No properties mentioned; none needed. Curtains
- closed; one proscenium door used for entrance
- to city.
- c. Text: "O thou wall,
- That standest in those wolves' den in the earth,
- And fence not Athens."

Action on Outer Stage.

## Scene II.

- a. Athens. A room in Timon's house.
- b. No properties mentioned; none needed. Curtains



closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene III- Act V, Scene II.

a. Woods and cave, near the sea shore.

b. Properties mentioned: woods, roots, stones, cave.

Curtains open; proscenium doors open.

c. Text: "Earth, yield me roots." scene III.

"I am sorry I shall lose

A ston by thee." scene III.

"Here is my cave." scene I.

"Shame not these woods." scene III.

Action on Inner-Outer Stage.

Act V, scene II.

a. Before the walls of Athens.

b. No properties mentioned; none needed. Curtains closed; one proscenium door for entrance to Athens.

c. Text: "In, and prepare:

Ours is the fall, I fear; our foes the snare."

Action on Outer Stage.

Scene III.

a. The woods. Timon's cave, and a rude tomb seen.

b. Properties mentioned: cave and tomb. Curtains open; proscenium doors closed.

c. Text: "By all description this should be the place.

What's on this tomb

I cannot read."

Action on Inner-Outer Stage.

closed; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene III - Act V, Scene II.

a. Woods and cave, near the sea shore.

b. Properties mentioned: woods, roots, stones, cave.

c. Text: "Earth, yield me roots." scene III.

"I am sorry I shall lose

A son by thee." scene III.

"Here is my grave." scene I.

"Shame not these woods." scene III.

Action on Inner-Outer Stage.

Act V, scene II.

a. Before the walls of Athens.

b. No properties mentioned; none needed. Curtains

closed; one proscenium door for entrance to

Athens.

c. Text: "In, and prepare:

Ours is the fall, I fear; our loss the more."

Action on Outer Stage.

Scene III.

a. The woods, Timon's cave, and a rude tomb near.

b. Properties mentioned: cave and tomb. Curtains

open; proscenium doors closed.

c. Text: "By all description this should be the place.

What's on this tomb

I cannot read."

Action on Inner-Outer Stage.



## Scene IV.

- a. Before the walls of Athens.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "These walls of ours  
were not erected by their hands from whom  
You have received your grief."

Action on Outer Stage.and Balcony.

## Scene II.

- a. The same.
- b. Properties: tomb, coffin box in the room. Curtains open; proscenium doors open.
- c. Text: "Hush, hush, hush."  
...There great in silence, as the dead are sent."  
Who at this tomb my tributary tears."

Action on Inner-Outer Stage.

## Act II.

## Scene I.

- a. The same. Before the palace.
- b. No properties mentioned; none needed. Curtains closed; the proscenium door closed for entrance.





## TITUS ANDRONICUS.

## Act I.

## Scene I.

- a. Rome. Before the capitol.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door used for entrance to capitol. Balcony used for Tribunes.
- c. Text: "Keep then this passage to the capitol;  
And suffer not dishonor to approach  
Th' imperial seat."  
"That you withdraw you, and abate your strenght:  
Dismiss your followers, and as suitors should,  
Plead your deserts in peace and humbleness."  
"Open the gates, and let me in."

Action on Outer Stage.  
and Balcony.

## Scene II.

- a. The same.
- b. Properties: tomb, coffin born in by men. Curtains open; proscenium doors open.
- c. Text: "Romans, make way.  
...There greet in silence, as the dead are wont."  
"Lo at this tomb my tributary tears."

Action on Inner-Outer Stage.

## Act II.

## Scene I.

- a. The same. Before the palace.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door closed for entrance

## TITUS ANDRONICUS.

Act I.

## Scene I.

- a. Roma. Before the Capitol.  
 b. No properties mentioned; none needed. Curtains closed; one proscenium door used for entrance to Capitol. Balcony used for Tribunes.  
 c. Text: "Keep then this passage to the Capitol; and suffer not dishonor to approach  
 The Imperial seat."  
 "That you withdraw you, and abate your strength;  
 I dismiss your followers, and as suitors should,  
 Plead your desires in peace and humbleness."  
 "Open the gates, and let me in."

Action on Outer Stage.and Balcony.

## Scene II.

- a. The same.  
 b. Properties: tomb, coffin born in by men. Curtains open; proscenium doors open.  
 c. Text: "Romans, make way.  
 ...There greet in silence, as the dead are wont."  
 "No at this tomb my tributary tears."

Action on Inner-Outer Stage.

Act II.

## Scene I.

- a. The same. Before the palace.  
 b. No properties mentioned; none needed. Curtains closed; one proscenium door closed for entrance



to palace.

c. Text: no references.

Scene I.

Action on Outer Stage.

Scene II--V.

a. A forest near Rome.

b. Properties mentioned: woods, an alder tree; pit, cover'd with rude-growing briers- trap in inner stage. Curtains open; proscenium doors open.

c. Text: "The hunt is up, the morn is bright and grey,  
The fields are fragrant, and the woods are green."

"...to bury so much gold under a tree."

"What subtle hole is this ,

Whose mouth is cover'd with rude-growing briers?"

"This is the pit, and this the elder tree."

Scene II.

Action on Inner-Outer Stage.

Act III.

Scene I.

a. Rome. A street.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: "For these, Tribunes, in the dust I write  
My hearts deep languor and my soul's sad tears."

Scene II.

Action on Outer Stage.

Scene II.

a. A room in Titus' house. A banquet set out.

b. Properties mentioned: chairs, banquet. Room setting. Curtains open; proscenium doors closed.

c. Text: "So, so, now sit; and look you eat no more  
Than will preserve just so much strenght in us."

to palace.

c. Text: No references.

Action on Outer Stage.

Scene II--V.

a. A forest near Rome.

b. Properties mentioned: woods, an alder tree; pit.

covered with rude-growing briars--trap in inner

stage. Curtains open; proscenium doors open.

c. Text: "The hunt is up, the moon is bright and grey,

The fields are fragrant, and the woods are green."

"...to bury so much gold under a tree."

"What subtle hole is this,

Whose mouth is covered with rude-growing briars?"

"This is the pit, and this the alder tree."

Action on Inner-Outer Stage.

Act III.

Scene I.

a. Rome. A street.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: "For these, Tribunes, in the dust I write

My heart's deep anguish and my soul's sad tears."

Action on Outer Stage.

Scene II.

a. A room in Titus' house. A banquet set out.

b. Properties mentioned: chairs, banquet. Room setting.

Curtains open; proscenium doors closed.

c. Text: "So, so, now sit; and look you eat no more

Than will preserve just so much strength in us."



Action on Inner-Outer Stage.

## Act IV.

## Scene I.

a. The same. Before Titus' house.

b. No properties mentioned; none needed. Curtains closed; one proscenium door used for entrance to Titus' house.

c. Text: "This sandy plot is plain; guide, if thou cans't

This after me when I write my name,

Without the help of any hand at all."

"Marcus, look to my house:

Lucius, and I'll go brave it at the court."

Action on Outer Stage.

## Scene II.

a. The same. A room in the palace.

b. Properties mentioned: chairs, room setting.

Curtains open; both proscenium doors used for opposite entrances.

c. Text: "Then sit we down, and let us all consult."

Action on Inner-Outer Stage.

## Scene III.

a. The same. A public place.

b. No properties mentioned; none needed. Curtains closed; proscenium doors open.

c. Text: "Come, Marcus, come—  
Kinsmen this is the way."

Action on Outer Stage.

## Scene IV.

Action on Inner-Outer Stage.

Act IV.

Scene I.

- a. The same. Before Titus' house.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door used for entrance to Titus' house.
- c. Text: "This sandy plot is plain; guide, if thou canst." This refers to when I write my name, without the help of any hand at all."
- "Marons, look to my house; Lucius, and I'll go brave it at the court."

Action on Outer Stage.

Scene II.

- a. The same. A room in the palace.
- b. Properties mentioned: chairs, room setting. Curtains open; both proscenium doors used for opposite entrances.
- c. Text: "Then sit we down, and let us all consult."

Action on Inner-Outer Stage.

Scene III.

- a. The same. A public place.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "Come, Marons, come - Rimen this is the way."

Action on Outer Stage.

Scene IV.



- a. The same. Before the palace. *Scene, dress scene.*
- b. Same as scene III. *Scene, dress scene.*
- c. Text: no references. *Scene, dress scene.*

Action on Outer Stage.

Act V. *Notes: fifteen scenes.*

Scene I. *The play is divided into acts, but not into scenes.*

- a. Plains near Rome.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "Get me a ladder..Lucius, save the child."

Action on Outer Stage.

and Balcony.

Scene II.

- a. Rome. Before Titus' house.
- b. No properties mentioned; none needed. Curtains closed; one proscenium door used for entrance to Titus' house. Window over the proscenium door used by Titus.
- c. Text: "Who dith molest my contemplation?  
Is it your trick, to make me ope the door?"

Action on Outer Stage.

and Balcony.

Scene III.

- a. The same. A pavilion, with tables etc.
- b. Properties mentioned: chairs, and banquet prepared-room setting. Curtains open; proscenium doors closed.
- c. Text: "Please you, therefore, draw nigh, and  
take your places...."

a. The same. Before the palace.

b. Same as scene III.

c. Text: no references.

Action on Outer Stage.

Act V.

Scene I.

a. Finding Near Home.

b. No properties mentioned; none needed. Curtains

closed; proscenium doors open.

c. Text: "Get me a ladder. Lucius, save the child."

Action on Outer Stage.

and Balcony.

Scene II.

a. Home. Before Titus' house.

b. No properties mentioned; none needed. Curtains

closed; one proscenium door used for entrance

to Titus' house. Window over the proscenium door

used by Titus.

c. Text: "Who dith molest my contemplation?"

Is it your trick, to make me open the door?"

Action on Outer Stage.

and Balcony.

Scene III.

a. The same. A pavilion, with tapestry.

b. Properties mentioned: chairs, and banquet

prepared-room setting. Curtains open; proscenium

doors closed.

c. Text: "Please you, therefore, draw night, and

take your places...."



Welcome, my gracious lord; welcome, dread Queen..

Act I.

Although the cheer be poor,

'Twill fill your stomachs: please you eat of it."

Scene I.

Action on Inner-Outer Stage.

Note: fifteen scenes.

This play is divided into acts, but not into scenes.

c. Text: "My lord, the king is dead."

That find your grace, the king is dead."

Action on Outer Stage.

Scene II.

a. The scene is the same.

b. No properties mentioned. Scene is actual.

c. Text: "The king is dead."

"And whither is he dead?"

"Up to the western tower."

Action on Outer Stage.

Scene III.

a. The Queen, the king, the king's son, the king's daughter.

b. Properties mentioned: text, curtains open, procession of the king.

c. Text: "What shall we do for our lord?"

In this great emergency's text, I find myself.

Action on Inner-Outer Stage.

Act II.

Scene I.

a. Another scene of the same.

b. Scene is the same as scene III.

c. Text: "The king is dead."

Action on Inner-Outer Stage.





## TROILUS AND CRESSIDA.

## Act I.

## Scene I.

- a. Troy. Before Prians's palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "Why should I war without the walls of Troy,  
That find such cruel battle here within."

Action on Outer Stage.

## Scene II.

- a. The same. A street.
- b. No properties mentioned. Same as scene I.
- c. Text: "Who were those went by?"

"And whither go they?"

"Up to the eastern tower."

Action on Outer Stage.

## Scene III.

- a. The Grecian camp. Before Agamemnon's tent.
- b. Properties mentioned: tent. Curtains open; proscenium doors closed.
- c. Text: "What would you 'fore our tent?"

Is this great Agamemnon's tent, I pray you?"

Action on Inner-Outer Stage.

## Act II.

## Scene I.

- a. Another part of the same.
- b. Same as act I, scene III.
- c. Text: no references.

Action on Inner-Outer Stage.

Act I.

Scene I.

- a. Troy. Before Priam's palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "Why should I war without the walls of Troy, that find such cruel battle here within."

Action on Outer Stage.

Scene II.

- a. The same. A street.
- b. No properties mentioned. Same as scene I.
- c. Text: "Who were those went by?"
- "And whither do they?"
- "Up to the eastern tower."

Action on Outer Stage.

Scene III.

- a. The Trojan camp. Before Agamemnon's tent.
- b. Properties mentioned: tent. Curtains open; proscenium doors closed.
- c. Text: "What would you 'fore our tent?"
- "Is this great Agamemnon's tent, I pray you?"

Action on Inner-Outer Stage.

Act II.

Scene I.

- a. Another part of the same.
- b. Same as act I. scene III.
- c. Text: No references.

Action on Inner-Outer Stage.



Scene II. *Grecian camp.*

- a. Troy. A room in Priam's palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Act I. Scene III.

- a. The Grecian camp. Before Archille's tent.
- b. Properties mentioned- tent. Same as act I, scene III.
- c. Text: "Who's there? Thersites? Good Thersites, come in and rail." "Where is Archilles?" "Within his tent; but ill disposed my lord." "We saw him at the opening of his tent."

Action on Inner-Outer Stage.Act III. *Scene I.*

## Scene I.

- a. Troy. A room in Priam's palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "They're come from field: let us to Priam's hall. To greet the warriors."

Action on Outer Stage.

## Scene II.

- a. The same. Pandarus' orchard.
- b. Properties mentioned: orchard. Curtains open; proscenium doors open.
- c. Text: "Walk here i' th' orchard."

Action on Inner-Outer Stage.

## Scene III.

Scene II.

- a. Troy. A room in Priam's palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

Scene III.

- a. The Greek camp. Before Achilles's tent.
- b. Properties mentioned- tent. Same as act I, scene III.
- c. Text: "Who's there? The latest? Good Thetis, come in and tell." "Where is Achilles?" "Within his tent; but I'll dispose my lord." "We saw him at the opening of his tent."

Action on Inner-Outer Stage.

Act III.

Scene I.

- a. Troy. A room in Priam's palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "They've come from Achilles to Priam's hall." "To greet the warriors."

Action on Outer Stage.

Scene II.

- a. The same. Pangloss's orchard.
- b. Properties mentioned: orchard. Curtains open; proscenium doors open.
- c. Text: "Walk here I, in orchard."

Action on Inner-Outer Stage.

Scene III.



a. The Grecian camp.

b. No properties mentioned; none needed. Curtains used for entrance to Archille's tent; proscenium doors open.

c. Text: "Archilles stands i' th' entrance of his tent."

Action on Outer Stage.

#### Act IV.

##### Scene I.

a Troy. A street.

b. No properties mentioned; none needed. Curtains closed; proscenium doors used for opposite entrances of Aeneas and Paris.

c. Text: "Se, ho! Who is that there?"

Action on Outer Stage.

##### Scene II.

a. The same. Court of Pandarus' house.

b. No properties mentioned; needed: room setting.

c. Text: "Then, sweet my lord, I'll call mine uncle down; He shall unbolt the gates."

"Who's that at the door?"

"My lord, come you again into my chamber."

Action on Inner-Outer Stage.

##### Scene III.

a. The same. Before Pandarus' house.

b. No properties mentioned; none needed. Curtains closed; one proscenium door for Pandarus' house.

c. Text: "Walk into the house."

"Please you, walk in, my lords."

a. The Grecian camp.

b. No properties mentioned; none needed. Curtains used for entrance to Achilles' tent; proscenium doors open.

c. Text: "Achilles stands at the entrance of his tent."

Action on Outer Stage.

Act IV.

Scene I.

a. Troy. A street.

b. No properties mentioned; none needed. Curtains closed; proscenium doors used for opposite entrances of Aeneas and Paris.

c. Text: "See, how is that there?"

Action on Outer Stage.

Scene II.

a. The same. Court of Pandarus' house.

b. No properties mentioned; needed: room setting.

c. Text: "Then, sweet my lord, I'll call mine uncle down."

d. He shall unsuit the gates."

"Who's that at the door?"

"My lord, come you again into my chamber."

Action on Inner-Outer Stage.

Scene III.

a. The same. Before Pandarus' house.

b. No properties mentioned; none needed. Curtains closed; one proscenium door for Pandarus' house.

c. Text: "Walk into the house."

"Please you, walk in, my lord."



Action on Outer Stage.

## Scene IV.

- a. The same. A room in Pandarus' house.
- b. No properties mentioned; needed: a room setting.  
Curtains open; proscenium doors closed.
- c. Text: From scene III. Troilus is commanded to enter the house.

Action on Inner-Outer Stage.

## Scene V.

- a. The Grecian camp. Lists set out.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: no references.

Action on Outer Stage.

## Act V.

## Scene I.

- a. The Grecian camp. Before Achilles' tent.
- b. No properties mentioned; none needed. One proscenium door for Achilles tent, the other for Caches' tent of scene II. Curtains closed.
- c. Text: "Come, come, Thersites, help to trim my tent;  
This night in banqueting must all be spent."  
"No, yonder 'tis;  
There, where we shall see the lights..."  
"Come, come; enter my tent."

Action on Outer Stage.

## Scene II.

- a. The same. Before Caches' tent.
- b. Same as scene I.

Action on Outer Stage.

Scene IV.

a. The same. A room in Pandarus' house.

b. No properties mentioned; Needed: a room setting.

c. Curtains open; proscenium doors closed.

d. Text: From scene III. Trolus is commanded to

enter the house.

Action on Inner-Outer Stage.

Scene V.

a. The Greek camp. Lights set out.

b. No properties mentioned; None needed. Curtains

closed; proscenium doors open.

c. Text: No references.

Action on Outer Stage.

Act V.

Scene I.

a. The Greek camp. Before Achilles' tent.

b. No properties mentioned; None needed. One proscenium

door for Achilles' tent, the other for Odysseus' tent

of scene II. Curtains closed.

c. Text: "Come, come, Thetis, help to trim my tent;

This night in Pandarus' must all be spent."

"No, yonder 'tis;

There, where we shall see the lights..."

"Come, come; enter my tent."

Action on Outer Stage.

Scene II.

a. The same. Before Odysseus' tent.

b. Same as scene I.



c. Text: Scene I. "Follow his torch, he goes  
To cachas' tent."

"What , are you up here, ho? Speak. Who calls?"

Action on Outer Stage.

### Scene III.

a. Troy. Before Priam's palace.

b. No properties mentioned; none needed. Curtains  
closed; proscenium doors closed.

c. Text: "Unarm, unarm, and do not fight today."

Action on Outer Stage.

### Scenes IV-XI.

a. Between Troy and the Grecian camp.

b. No properties mentioned; none needed. Curtains  
closed; proscenium doors open.

c. Text: no references.

Action on Outer Stage.

Note: twenty-five scenes.

This play is not divided into acts and scenes  
in 1623 folio.

c. Text: Scene I. "Follow his torch, he goes to the tent."  
"What, are you up here, not sleep, who calls?"

Action on Outer Stage.

Scene III.  
a. Troy. Before Priam's palace.  
b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.  
c. Text: "Unarm, unarm, and do not fight today."

Action on Outer Stage.

Scenes IV-VI.  
a. Between Troy and the Greek camp.  
b. No properties mentioned; none needed. Curtains closed; proscenium doors open.  
c. Text: no references.

Action on Outer Stage.

Note: twenty-five scenes.  
This play is not divided into acts and scenes in less folio.



## TWELFTH NIGHT.

## Act I.

## Scene I.

- a. An apartment in the Duke's palace.
- b. No properties mentioned; needed: chairs.

Curtains open: proscenium doors closed.

- c. Text: no references.

Action on Inner-Outer Stage.

## Scene II.

- a. The sea-coast.
- b. No properties mentioned: none needed. Curtains closed; proscenium doors open.
- c. Text no references.

Action on Outer Stage.

## Scene III.

- a. A room in Olivia's house.
- b. No properties mentioned; needed: bench, table, chairs or stools. Curtains open; proscenium doors closed.
- c. Text: no references.

Action on Inner-outer Stage.

## Scene IV.

- a. A room in the Duke's palace.
- b. No properties mentioned; needed: same as in scene III.
- c. Text: no references.

Action Inner-Outer Stage.

## Scene V.

- a. A room in Olivia's house.

## TWELFTH NIGHT.

Act I.

## Scene I.

- a. An apartment in the Duke's palace.
- b. No properties mentioned; needed: chairs.
- c. Curtains open; proscenium doors closed.
- d. Text: no references.

Action on Inner-Outer Stage.

## Scene II.

- a. The sea-coast.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text no references.

Action on Outer Stage.

## Scene III.

- a. A room in Olivia's house.
- b. No properties mentioned; needed: bench, table, chairs or stools. Curtains open; proscenium doors closed.
- c. Text: no references.

Action on Inner-Outer Stage.

## Scene IV.

- a. A room in the Duke's palace.
- b. No properties mentioned; needed: same as in scene III.
- c. Text: no references.

Action Inner-Outer Stage.

## Scene V.

- a. A room in Olivia's house.



b. No properties mentioned; needed: same as in scene III.

c. Text: devoid of references.

Action on Inner-Outer Stage.

Act II.

Scene I.

a. The sea-coast.

b. No properties mentioned; none needed. Curtains drawn; proscenium doors closed.

c. Text: no references.

Action on Outer Stage.

Scene II.

a. A street.

b. No properties mentioned; none needed. Curtains drawn; proscenium doors open.

c. Text: "Malvolio. Were you not even now with the Countess Olivia? Viola. Even now, sir, on a moderate pace I have since arrived but hither."

Action on Outside Stage.

Scene III.

a. A room in Olivia's house.

b. No properties mentioned; needed: same as in act I , scene III.

c. Text: devoid of references.

Action on Inner-Outer Stage.

Scene IV.

a. A room in the Duke's palace.





b. No properties mentioned; needed: chairs.

Curtains open; proscenium doors closed.

c. # Text: no references, but curtains closed at exit of clown. Remainder of scene between Duke and Viola on outer stage. A conversational scene. #

Action on Inner-Outer Stage.  
and Outer Stage.

#### Scene V.

a. Olivia's garden.

b. Properties mentioned: boxtree and walk.

Curtains open; proscenium doors closed.

c. Text: "Maria. Get ye all three into the box-tree. Malvolio's coming down this walk: he has been yonder in the sun practising behavior to his own shadow."

Action on Inner-Outer Stage.

#### Act III.

##### Scene I.

a. Olivia's garden.

b. No properties mentioned; needed: same as in act III, scene V.

# THORNDIKE, ASHLEY H. "Shakespeare's Theatre."

The MacMillan Co. 1916. P. 107. "When there was a succession of scenes requiring properties, the curtains were closed before the end of a scene to permit a shift."





- c. Text of act III, scene II refers back to act III scene I. "Sir Andrew. Mary, I saw your niece do more favors to the Count's serving-man than ever she bestowed upon me; I saw't i' the orchard."

Action on Inner-Outer Stage.

Scene II.

- a. A room in Olivia's house.  
b. No properties mentioned; none needed. Curtains closed; actors enter by one proscenium door. Conversational scene.  
c. Text: "Sir Andrew. No, faith. I'll not stay a jot longer."

Action on Outer Stage.

Scene III.

- a. A street.  
b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.  
c. Text: no references.

Action on Outer Stage.

Scene IV.

- a. Olivia's garden.  
b. No properties mentioned; needed: trees to represent orchard. Curtains open.  
c. Text: "Sir Toby. Thy interceptor, full of despite, bloody as a hunter, attends thee at the orchard-end."

Action on Inner-Outer Stage.





## Act IV.

## Scene I.

- a. The street before Olivia's house.
- b. No properties mentioned; none needed.
- c. Text: "Sir Toby. Hold, sir, or I'll throw  
your dagger o'er the house."

Action on Outer Stage.

## Scene II.

- a. A room in Olivia's house.
- b. No properties mentioned; none needed. Curtains  
open; proscenium doors closed. Traverse  
curtain used to hide Malvolio.
- c. Text: "Malvolio.--they have laid me here in  
hideous darkness. I say this house is as  
dark as ignorance."

Action on Inner-Outer Stage.

## Scene III.

- a. Olivia's garden.
- b. No properties mentioned; none needed. Curtains  
closed; proscenium doors closed. Conversational  
scene.
- c. Text: "Sebastian. This is the air; that is the  
glorious sun... But here the lady comes... Now  
go with me and with this holy man into the  
chantry by."

Action on Outer Stage.

## Act V.

## Scene I.





- a. The street before Olivia's house.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "First officier. Here in the streets, desperate of shame and state, in private babble did we apprehend him."

Action on Outer Stage.

Note: Eighteen scenes.

This play, in the folio of 1623, is divided into acts and scenes.

- a. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- b. Text: "First officier."

Action on Inner Stage.

Act II.

Scene I.

- a. Clotilde, the prison.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: "First officier."

Action on Inner Stage.

Scene II.

- a. The same, inner room of prison.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.





## THE WINTER'S TALE.

## Act I.

## Scene I.

- a. Sicilia. An antichamber in Leontes' palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: devoid of references.

Action on Outer stage.

## Scene II.

- a. The same. A room of state in the palace.
- b. No properties mentioned; needed chairs, table. Curtains open, proscenium doors closed.
- c. Text: no references.

Action on Inner-Outer Stage.

## Act II.

## Scene I.

- a. Sicilia. The palace.
- b. No properties mentioned: needed: same as in act I, scene II. Curtains open; proscenium doors closed.
- c. Text: no references.

Action on Inner-Outer Stage.

## Scene II.

- a. The same. Outer room of prison.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.





- c. Text: "Paulina. The keeper of the prison,  
call to him... Pray you then conduct me to the  
Queen... Goaler. I may not madam."

Action on Outer Stage.

Scene III.

- a. The same. A room in the palace.  
b. No properties mentioned: needed; same as in  
act I, scene II. Curtains open; proscenium  
doors closed.  
c. Text: no references.

Action on Inner-Outer Stage.

Act III.

Scene I.

- a. Sicilia. A street.  
b. No properties mentioned; none needed. Curtains  
closed; proscenium doors open.  
c. Text: "Cleomenes. The climate's delicate, the  
air most sweet,  
Fertile the isle, the temple much surpassing  
The common praise it bears."

Action on Outer Stage.

Scene II.

- a. The same. A court of justice.  
b. No properties mentioned; needed: chairs, tables.  
Curtains open; proscenium doors closed.  
c. Text: "Officer. It is his highness' pleasure  
that the Queen appear in person here in court."

Action on Inner-Outer Stage.





## Scene III.

- a. Bohemia. A desert country near the sea.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors open.
- c. Text: "Antigonus. Thou art perfect, then, our ship hath touch'd upon ...The desarts of Bohemia? Mariner. Ay, my lord; and fear we have landed in ill time: the skies look grimly and threaten present blusters."

Action on Outer Stage.

## Act IV.

## Scene I.

- a. Bohemia. A room in the palace of Polixenes.
- b. No properties mentioned; none needed. Curtains open; proscenium doors closed.
- Text: no references.

Action on Inner-Outer Stage.

## Scene II.

- a. The same. A road near the shepherd's cottage.
- b. No properties mentioned; none needed. Curtains closed; doors open.
- c. Text: no references.

Action on Outer Stage.

## Scene III.

- a. The same. A lawn before the shepherd's cottage.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.





## Act V.

## Scene I.

- a. Sicilia. A room in the palace of Leontes.
- b. No properties mentioned; needed, same as in act I, scene II. Curtains open; proscenium doors closed.
- c. Text: no references.

Action on Inner-Outer Stage.

## Scene II.

- a. The same. Before the palace.
- b. No properties mentioned; none needed. Curtains closed; proscenium doors closed.
- c. Text: no references.

Action on Outer Stage.

## Scene III.

- a. The same. A chapel in Paulina's house.
- b. No properties mentioned; needed chairs. Curtains open; proscenium doors closed. Traverse curtain disclosing Hermione as a statue.
- c. Text: "Paulina. ...but these your contracted  
Heirs of your kingdoms, my poor house to visit...  
But here it is: prepare  
To see the life as lively mock'd as ever.  
Still sleep mock'd death: behold! (traverse)  
and say 'tis well."

Action on Inner-Outer Stage.

Note: Fifteen scenes.

This play, in the folio of 1623, was divided  
into acts and scenes.



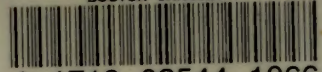








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